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AUDIENCE-PERFORMER INTERACTION IN FOLK MUSIC PERFORMANCE

by



Simone Julie Gareau

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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DEDICATION:

To the audience members of folk music performances

To Blair Brennan

ABSTRACT

A musical performance entails the presence of three necessary factors: the music, the performer, and the audience. In the various past studies of performance, the focus has mainly been on either the music or the performer. By using a background that draws from theories of Ethnomusicology, Linguistic Anthropology, Symbolic Interaction, and Anthropology and Art, I propose a model for studying the last factor: the audience. Through an analysis of audience - performer interaction and audience participation in folk music performances, it is possible to clarify the audience's role and importance in performance.

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INTRODUCTORY CHAPTER

A. INTRODUCTION

Singing, stamping, clapping along with a musician: anyone who has ever attended a folk music performance will immediately recognize these "de rigueur" elements. But how and why are these elements significant in a specific performance, and how can an analysis of their significance lead to a possible theory of how art is appreciated and evaluated? Many of the studies done in the Anthropology of Art and in Ethnomusicology have attempted to study art forms or musical performances within a cultural context, and some subsequently provide generalizations for further application. By using these studies and my own research in folk music performance, I will determine the significance of the previously mentioned elements of audience participation (singing, stamping and clapping along) and other elements of performance from an audience perspective (audience-performer interaction). From this analysis, there will be an attempt to generalize about the process of the evaluation and appreciation of a performance as an art form.

Traditionally, forms of art (including musical performance) have been analysed and evaluated in terms of the aesthetic qualities inherent in the object or the work of art. For example, a piece of music was analyzed and evaluated in terms of its physical (aural) properties such as pitch, rhythm, tempo, etc. Gradually, beginning in the late nineteenth century, art and music historians/critics began to focus on the artist or performer as well as the work of art, and they discovered through the creators of the work of art a further insight and appreciation of the work of art was possible. With increasing knowledge and popularity of non-Western (so-called "primitive") works of art in

the twentieth century, a new frame of analysis was required which was provided by cross-cultural research in Anthropology and an emphasis on the cultural context of the work of art or the musical performance. This framework was also important in analysing Western music from a cultural perspective as it was for familiarizing the listener with music that is evaluated from a different cultural context.

An emphasis on cultural context now exists in terms of the analysis of works of art and musical performances; the studies using this emphasis have two limitations. 1) Although studied within a cultural context, the work of art or the piece of music is still the focus of study. This approach can be problematic because the analysis is subject to a criticism of its being after-the-fact or being unimportant because of a continually prevailing view that an artwork should speak for itself. This view asserts that if what is expressed in the artwork could be expressed through ordinary language, then there would be no need for the existence of that work of art. 2) When the focus of a study veers slightly away from the work of art, it is a shift towards a study of the artist or the performer as part of the work of art. The artist or performer, like the work of art, is only one part of the aesthetic event of the total cultural context surrounding a work of art or a musical performance.

What is consistently lacking in both the Anthropology of Art and in Ethnomusicology is analysis involving the third element of the cultural context of the work of art, namely the spectator or the audience. The audience and/or spectator are often mentioned as part of cultural context but are not usually treated as central to the definition of the performance itself. Reasons for excluding the audience as a focus of

study usually revolve around the belief that an audience/spectator plays a more passive, unimportant and uninteresting role in the culture context of a performer or work of art than either the artist/performance or performance/artwork itself. But observation of many different musical performances, produces a realization that the audience's participation in a performance cannot be separated from the performance itself. It is at this point that I feel my research makes a contribution to the study of cultural context of musical performance in both the area of Anthropology of Art and Ethnomusicology.

I do not wish to explain all of the musical experience with an analysis of audience behavior. Musical performance is by nature, multi-dimensional, and thus can not be comprehended only by looking at one aspect such as audience. I do not intend to push my interpretation of one aspect of performance. Rather, of all the aspects of performance that have already been studied (performers, music, history of music, cultural factors leading to performance), an adequate study of audience has yet to be done. It also seems clear that some genres of musical performance are less amenable to an analysis in terms of audience response (i.e. symphony). Such restrictions of the ideal context does not invalidate its applicability to the particular ethnographic case (i.e. folk music).

I want to show how audiences are an active, creative part of a musical performance and how a consideration of their role in performance can provide information for the construction of a general anthropological theory of art and aesthetic appreciation.

B. PRESENTATION OF RESEARCH PROBLEM

My research within anthropological boundaries encompasses the

influences of ethnomusicology, aesthetics, linguistic anthropology (theory of communication) and aspects of symbolic interaction. The research data comes from a study of folk music and musical performances with the primary focus on audience participation in a performance and audience - performer interaction in the same performance. The research project began with study of variation in the interpretation of traditional folk songs. This information was obtained primarily through recordings and supplemented by folk song interpretation by different performers in performance events. The decision to focus on judgement of the interpretations of folk music, and "in situ" performance evaluation and appreciation by an audience through their participation, was influenced by several factors:

- 1) the notable lack of information on audience and viewers as an integral part of an aesthetic response.
- 2) a reticence on the part of scholars in anthropological aesthetics (most notably in music and visual arts) to deal with a group's impressions, criticisms and evaluations of their culture's works of art, and subsequently, cross-cultural evaluations.
- 3) dissatisfaction with art studies centered on the object and not on art as a part of interaction.
- 4) the fact that a work of art can be partially understood in terms of a viewer's/audience's perception of the object or performance, and not only by a list of its inherent qualities.
- 5) the large amount of audience participation and audience - performer interaction that occurs in folk music production provides abundant data for studying judgement and evaluation.

- 6) music as a participatory event is necessarily a communication which necessitates a constant response - feedback, interaction between performer and audience; judgement, evaluation, and criticism occur before, after, and especially during a musical performance.

In this thesis, I will demonstrate that a study of different occasions (performances) of audience-performer interaction and the amount and form of audience participation in a musical performance provide insight into the evaluation of a work of art - the musical performance. The data and analysis demonstrate the factors leading to a "good" performance and indicate the integral role of audience in any musical performance. Generalization and conclusions of this research are applicable to the Anthropology of Art, Ethnomusicology, studies of interaction, perception of art, and more specifically, further studies in the contextual study of performances.

C. PREFACE ON FOLK MUSIC

The phrases "folk music performance" and "folk music" are constantly used in the body of this thesis. Folk music encompasses a very wide domain of styles, performers, method of performance, and forms of audience participation. Scholars usually refer to folk music as that which is transmitted through an oral (rather than written) tradition from one generation to another. The interpretation of "folk music" adopted in this thesis encompasses this scholarly view but also includes contemporary music and written music. Folk music is sometimes considered unsophisticated: simple accompaniment for simple melodies. But the tight, almost symphonic orchestration of bluegrass and celtic music performed at almost breakneck speeds, and the complex finger picked guitar and fiddle arrangements of many country and western,

bluegrass and celtic arrangements deny this accusation of unsophistication. A simple instrument accompaniment or no instrument accompaniment ("a cappella") to a folk song may be a way to emphasize the importance or complexity of the lyrics.

The different styles of music considered as part of the Edmonton folk music repertoire include:

1. Traditional and Contemporary British
2. Traditional French
3. French-canadian
4. Traditional and contemporary Anglo-canadian
5. Traditional and contemporary American
6. ★ Cajun
7. Singer-songwriters
8. Country and Western
9. Old West - Cowboy tunes
10. Bluegrass
11. Blues
12. Swing
13. Ethnic (including national folk music traditions, North American Indian music, South American music, and non-Western music traditions).
14. Storytelling
15. Gospel music

The rubric of "folk music" is so wide that it contains many diverse yet somehow similar musical styles. The similarities across these diverse styles seem to arise from the emphasis of a clear vocal sound (either accompanied by instruments or performed "a capella"), and the use of acoustic (non-electric) instruments. There are exceptions, such as the occasional use of an electric piano/guitar/bass, and the dependence of virtually every musician performing in the Edmonton performance locations on the electric amplification of their acoustic

sound. When songs are performed, there is in all styles an emphasis on the understandability of the lyrics and on an articulate delivery of the words. Audience members who choose to learn the song or who choose to sing along, are able to follow words more closely and thus they have something tangible to repeat and remember. Another commonality across the diverse styles, is the encouragement of audience participation and establishment of audience-performer interaction; these audience responses occur with greater frequency and intensity at the various folk music performances than at any other musical performance (such as opera, jazz, rock, symphony).

The answer to the question "what is folk music" is the wide range of music listed above and perhaps other regional styles of which I am not aware. To quote Don Whalen, the artistic director of the Edmonton Folk Music Festival, whose festival is sometimes criticized by purists as not being entirely "folk": "The music is made by folks, ergo: Folk Music." This view of folk music includes the audience members as participants in the performance and stresses that audiences define folk music.

The definition of folk music is a social definition by the general agreement of audience members at a performance. What is considered a folk occasion by the audience necessarily consists of folk music. Folk music is what is performed at venues such as folk clubs, folk festivals, or concerts promoted by different organizations and billed as "folk music". Folk music includes a wide range of styles and categories of music that usually emphasize a predominately acoustic sound. (This

variation of style will be discussed in later chapter). But what folk music is not has little to do with the usual acoustic/electric difference, but whether the music performed fits into the audience expectation of what folk music should be. It is, of course, traditional in cognitive anthropology to delimit the boundaries of a semantic domain by folk categories. This process ensures that there will be a set of analytic parameters which are "natural" to the phenomenon being studied.

D. OUTLINE

The thesis begins with a brief overview of the different theoretical influences for this research. This is followed by a section on methodology and the immediate context of research, i.e., how I studied performances and where I studied them. The raw data is presented in an integrated form combining the inter-related factors of location of performance, type of music, performer(s), audience, audience-performer interaction, and audience participation for particular kinds of performances and special events. Using this information and the corroborative evidence of a survey questionnaire, the performance events and the audience's role in these events will be analyzed in an attempt to explain the significance of the elements of performer interaction and audience participation. This analysis will be followed by a series of generalizations about performances and possible conclusions that should prove applicable in other contexts.

THEORETICAL SECTION

A. INTRODUCTION

For the purposes of background theory in this research, a multi-dimensional approach has been adopted. Some paradigms and examples (or analysis) are drawn from four orientations that can be adequately applied in formulating a way of thinking about audience-performer interaction and audience participation in folk music performances. Elements of each of the four theoretical orientations can combine to provide an integrated approach for my research.

Ethnomusicology provides various ways of analysing and describing musical sound as well as placing an emphasis on the context of the occurrence of musical sound. Linguistic anthropology offers several directions for studying interaction and non-verbal communication through sociolinguistics, analysis of non-verbal communicative behaviour, and the ethnography of communication and speaking. Since studies of performance need to include the concepts of role creation and role expectation, and general ideas on social interaction, Symbolic Interaction theory provides applicable theories for these concepts. Finally, the sub-discipline of Art and Anthropology (in which theories of Aesthetics are subsumed), in studying art forms and art evaluation, lends itself both to a study of how an audience responds to art (in this research, folk music performances are the art form), and the building of a model for understanding how aesthetic response and appreciation may occur.

All the theoretical approaches presented are incomplete by themselves for the research of audience response of folk music performances, but taken as a whole, the theories provide the necessary

background for studying a situation as multi-faceted as musical performance and the audience's integral role as participants in performance. In each case, elements are drawn from the existing approaches which are useful for the analysis of my own empirical data. The resulting eclectic theory could not emerge from any single approach but may actually circumvent impasses in each of the following theoretical approaches. An implication of this research is to offer suggestions regarding the scope of analysis which can feed back into (but not replace) each of these perspectives. The theoretical contribution of this thesis is to be considered deductive and emerging from the empirical data to be explained.

B. ETHNOMUSICOLOGY

The most widely accepted definition of Ethnomusicology is the late Alan P. Merriam's general statement that the discipline concerns itself with "the study of music in culture" (Merriam, 1964:6). Both the study of musical sound, the musicological approach, and the study of the culture in which the music occurs, the anthropological approach, are important and must co-exist for the study of music in culture. But what usually happens is a predominance of one approach and the use of the other as subsidiary which can result in either too much data without analysis, theorizing without substantiation, or no real connection between music and culture.

The Musicological Approach

The musical approaches focus on musical sound and its collection,

transcription and description, and accomplish analysis via different forms of description and models of comparison. A SYSTEMATIC description studies the elements of music, the structures of music, the dimension of texture in music, timbre, dynamics and style in performance. An INTUITIVE description tries to identify the most important aspect of a piece or style of music and uses it to understand musical sound. A SELECTIVE description studies only one isolated aspect or group of aspects of musical sound and can only be done after systematic description because it is understood on the basis of a complete system.

The descriptive approaches are unable by themselves to provide an insight into a culture's music; rather, they constitute the data base for models of comparison. Forwarded by Curt Sachs (1965), the EVOLUTIONARY model is a search for the origins of music and is based on the preconceived scheme of a simple to complex musical development. This model suffers from the constraint of the Western culture that imposes it. The DIFFUSION theory states that the spread and acceptance of music is due to a universal human state of psychophysical receptivity, reflected in the quality of musical sound. This model is most dependent on ethnographic material, anthropological concepts, and could potentially emphasize the culture context of the occurrence of music. This theory is helpful in both this analysis of the interpretational variance of folk music and in the assessment of how

"new" or different folk music or performers are accepted and evaluated.

A model of UNIVERSAL TRAITS (Kolinski, 1967) is based on the premise that an immense structural variety of musical styles represents a culturally derived classification of human psychological and physiological universals. Since these universals are considered to be biologically rooted, there is supposedly an objectivity in discovering the nature of music. Kolinski (1967) proposes that music be studied as an integrated facet of culture but stresses that the study of music be based on detailed musicological analysis. Unlike Kolinski, my interest in observing audience response is dependent on a knowledge of human universals that influence the variety of styles and interpretations in a folk music performance. Examples of these universals include certain themes (love, war, family, social problems), use of rhythm and "sing-alongs" to encourage participation. An emic method of analysis is found in the INDIGENOUS approach in musicology (Zemp, 1978) and calls for a study of music within a culture using that culture's own method of musical analysis. By having participated in the folk music culture of Edmonton for several years prior to this research, my research methodology includes the folk music culture's method of analysis. By participating as an audience member at folk music performances, I must adopt the methods of the audience to assess, evaluate and analyse a performance; this permits the researcher to identify quality

performances in these terms. The LINGUISTIC approach, reviewed by Feld (1974) used more or less "music as language" focusing on either semantics, phonology, syntax or grammar (Powers 1980). This approach also includes works in semiology and generative-transformational theories. (Other influences from Linguistic Anthropology will be elaborated in a later section.)

The Anthropological Approach

The anthropological approach in Ethnomusicology emphasizes how musical sound is manifested in culture and as culture. The assumptions of an ethnomusicologist's conceptual framework are best summarized by Ruth Stone and Vernon Stone (1981:216-217):

- 1) Music is communication.
A performer creates and synchronizes his/her actions to others. Auditors interpret the performance and respond to the performer.
- 2) Music is multi-channeled, having audio-acoustic, kinesthetic-visual, and tactile properties.
- 3) "Music communication is a dynamic, ongoing, symbolic process in which participants-performers and audience interpret the meaning of the symbolic behaviour".
Meaning is not inherent in phenomena of music but is created from these phenomena.
- 4) "Meaning in music events is created with reference to the immediate event situation, past personal, and cultural experience, and current relevance in conjunction with anticipated response.
- 5) "The construction of meaning in music events involves an interpretive process whereby participants relate the potential

information in a music event to a dynamic, updatable cognitive map, and their purposeful state".

- 6) "Much music communication is routine, and the meanings are typified or taken for granted".
Interpretation of music occurs in an out-of-awareness state. Ambient music and radio listening are ideal examples. People are aware of the music but since they are usually engaged in other activities, there is no active interpretation of the music.
- 7) "A music communication situation that ceases to be routine and thus requires active interpretation is said to become problematic". Interpretation in this case operates within consciousness-awareness. During a folk music performance the audience's attention is not directed to other activities; active interpretation of the music results.
- 8) "Subjective meaning is truth for the event participants". Meaning is derived from relevances and assessments of the situation. This also refers to the subjective enjoyment of a performance that determines the evaluation of the music.
- 9) "The social relationship among event participants is based upon the simultaneous experiencing of the performance in multiple dimensions of time".
- 10) "The ethnomusicologist makes inferences about musical event interaction".
This is to emphasize the importance of "being there" to understand the nature of performance.

These assumptions are more a reflection of an aspired to ideal rather than reality although they are more a part of contemporary studies of music and of culture than of the more historical works.

A FUNCTIONALIST approach in Ethnomusicology (Merriam 1964, 1967 and

McAllester 1954) either ignores sound and emphasizes social-psychological effects of music, or arrives at an analysis of musical sound through the analysis of the socio-cultural function of music. The BEHAVIORAL approach (Lomax 1967, 1968) considers the social organization of performance, the vocal stance of performers and the creation of role models of behaviour through music interpretation. The value of the STRUCTURALIST approach is its attempt at understanding the fundamental principles of the generation and structure of musical sound and musical performance. ETHNOSCIENCE, like Indigenous Musicology, depends on the conceptual frameworks of the culture and emphasizes folk classification and understanding what music is for that society. Contextual analysis of a musical situation provides the basis for the SITUATIONAL approach (Asch-1975, Qureshi-1981) which focuses on process rather than structure, and assumes that similar forms of music will be associated with similar social structure. Asch's work with the Slavey Indians emphasizes the importance of contextualizing a musical event; he explores the conditions and circumstances that lead to a successful musical event according to the standards of all the participants. Qureshi also aims at incorporating context into the analysis of Qawwali music which has a defined context of performance. A study of variation of performance and of intentional behaviour focuses the performer but provides insights for my focus on audience.

PERFORMANCE

Except perhaps for the emerging Situational approach, most ethnomusicological research falls prey to problems similar to those in the Anthropology of art: the collection of data is often taken as analysis when it definitely is not; by focusing on the actual musical

sound, the role of audience or culture or content is rendered unimportant; there has been a definite shying away from questions of evaluation and assessment and their importance in the understanding of music in any culture. Because music is so clearly a performative, participatory aesthetic event where judgement is more obvious than in visual art, a study of performance and the interplay of participants, such as audience-performer interaction in response to music, can potentially provide a basis for theoretical generalizations toward a broader understanding of art. The focus of attention would no longer be the musical sound in relative isolation but the dynamic response, critique and appreciation of the contextual phenomenon of music. Presumably this orientation is also applicable to other art forms and in a cross-cultural perspective. For example, in the study of visual arts, there is a clear parallelism between the analytic units proposed here for folk music; viewer and audience, artist and performer, works of art and performances all lend themselves to similar treatment.

The Ethnography of Musical Performance

The collection of essays, the Ethnography of Musical Performance (1980), provides a new perspective (by shifting the onus to performance and participation rather than focusing on musical sound), an exhaustive methodology, and implications for a general theory of performance. Context of musical sound is used for understanding music in culture and music as culture. The various contributors approach context with differing emphasis on theory, method and performance. Seeger (1980) emphasizes the necessity of placing the musical genre in the social

context of performance: he stresses that an ethnographic background and descriptive knowledge (who, what, where, how) are required to analyse performance. Frisbie (1980:75) views performance as fundamentally a multi-dimensional context of participants (including performer, audience member, planner) within a cultural tradition. Shield (1980) realizes that although performances have always been part of cultural studies, their nature is hardly understood. She offers some very definite hypotheses which have been invaluable in my own research:

...performance is realized in its activity, in the temporal sequence of words and notes and action. Performances acquire their reality in their becoming; each performance, therefore is necessarily a different one. (Shield, 1980:105).

Performances can be defined as conspicuous presentational events within a culture which unfold through time and which have a beginning and an end. They are considered departure from the ordinary by their participants. (Shield, 1980:107).

Another very influential paper in this collection assumes that music occurs as performance and in performance which justifies focusing on the interrelationships of context, occasion and style:

In any given time period, numerous versions of the same form may be in performance at once; therefore, what survives in the realm of history may well be responsive to those contexts which survive...This implies that a given variant has an appropriate setting and that its characteristics are a response to a set of expectations which are pertinent only to that content or context. (Herndon & McLeod, 1980:152).

In most instances of musical performances, styles and contexts seem to change. No performer is exactly like another; each occasion is different because context is determined by a number of factors which influence performance in varying degrees and never in precisely the same way.

Another important concept that ties together the ethnography of

musical performance is that of COMPETENCE, not "postulated" competence, but rather "value judgements, aesthetic critiques and other aspects of competence in performance". (McLeod & Herndon, 1980:186). This notion of perceived and expected competence on the part of the performer shifts the onus of attention, as does "context", to the audience and to audience-performer interaction. Folk concepts of competence hold the key for the scholarly concept because it includes all the ideas, conceptualizations and evaluations about music - whether they focus on the learning of music, its performance, efficacy, or aesthetics". (McLeod & Herndon, 1980:189). Many of the concepts of this volume stem from the work done in the ethnography of communication. (See linguistic anthropology section).

A Newfoundland folk music example demonstrates many of the previous theories of audience participation in the performance event and also in the extensive concepts of "competence":

The "good" singer is aware of the likes and dislikes of the groups and individuals for whom he performs. He manipulates his repertoire in response to perceived or anticipated performances, giving his constituents what he thinks they would like to hear. He is more or less sensitive to their feedback and thus quick to react in situations in which either his or their expectations are not fulfilled.(p.397).

...the singer who is most clearly aware of and responsive to the tastes of different audiences and of certain individuals in these audiences will often be considered "a good singer", whereas a singer whose awareness of such distinctions is limited, or who does not respond even when aware of the distinctions, may be considered "not much good". (Casey, Rosenberg & Warehan, 1972:400)

Generalizations about performances are possible through the use of a continuum: from informal to formal boundaries, from spontaneous to planned, from flexible to rigid thus allowing for cross-cultural and intercultural comparisons. The essential features of the ethnography of musical performance (and the most salient features in terms of my own

research) are:

- 1) that performance is a fundamental feature of music
- 2) that performance entails an audience
- 3) that a study of cultural context provides valuable information on audience-performer interaction
- 4) music is a participation event including both performer and audience interacting because of the performance event.

The Ethnography of Musical Performance establishes the context of performance as a worthy subject of ethnomusicological attention: (Asch 1982:319) and includes examples of how ethnography of communication adds to our understanding of music. But by being mainly descriptive the volume does not provide the arguments and proof needed to make this orientation completely viable as a framework for musical analysis.

C. LINGUISTIC ANTHROPOLOGY

Theories and research in linguistic anthropology provide additional background for the consideration of performance. Linguistic anthropology comprises several sub-disciplines and special study areas. The areas that are of special interest to my work are the areas that emphasize communication as a performance event and the contextualization of communicative events. I will here briefly consider sociolinguistics, non-verbal communication, the ethnography of communication and the ethnography of speaking. This expose will be followed by an example of a study of communication in a performance perspective. Two assumptions are made: 1) When performance is considered in linguistic anthropology, it can mean two things: a) in contrast to competence - this means how the speaker acts (performance)

compared to what a speaker knows (competence). b) how a speaker performs - this refers to the choices a speaker makes and what the speaker actually does "in front of" the hearer (audience). This latter meaning is adopted when performance is mentioned in this section.

2) The relationship of language and culture is open to much debate and interpretation. Formal linguists consider language as an independent phenomena that is separate from social and cultural context. The traditional anthropological view is that there is a relation of correspondence between language and culture because they are both human creations, such that language and culture mutually influence one another. A third view, and the one to which I adhere, views language as culture; linguistic behavior is inseparable from social context and cultural behavior; this view came into prominence with the works on ethnography and communication (Hymes).

Also adhering to this interpretation are the theories labelled sociolinguistics. Sociolinguistics is the study of language within a speech community (Labov 1972). What becomes important is the speech performance and how it is contextualized and consequently understood within a speech community. Within a speech community, speakers select language or style according to factors such as audience, setting and topic of discussion. Similarly, musical performers must consider factors of audience make-up, setting, and repertoire content in determining their performance behavior. A speaker, like a performer, must draw upon both cultural and personal experience in order to provide a coherent performance to an audience. According to Foster (1974: 11), performance is "a selection on a particular occasion of the speaker's past and present knowledge and experience." Foster also emphasizes

flexibility and adaptability as key strategies for achieving a successful performance. This is echoed in musical performances since performers need to be flexible to meet audience expectations and the performer must also be able to adapt to the given context. According to Darnell (1974: 315), "the feedback between audience and performer may be crucial to the organization of a performance." Darnell's study of Cree narrative performance shows that change is also inherent in performance, thus reinforcing the need for flexibility and adaptability for successful performance;

The Cree narrative tradition is not a static thing; its strength lies in the ability to adapt to whatever lives its performers may come to live. There is, therefore, a continuous interaction between context of performance, individual performer, and culture change. (Darnell 1974: 336)

Non-verbal or non-linguistic communication, comprises both proxemics, the study of human use of physical space and kinesics, the study of body movements and gestures as communication. Explored most deeply by Hall (1966,1968,1974), non-verbal communicative behavior or the "silent language" serve to convey meaning in social encounters. Gestures and social meaning vary according to context and the context of a folk music performance provides ample opportunity for communication in a non-verbal mode. The performer gives many non-verbal messages via the all-encompassing "stage presence", use of space on stage, facial expressions, laughter, degree of eye contact with audience, degree of fidgeting or calm, tuning instrument, and tone of voice (happy, sad, disgusted or pleased with audience.) The audience, in turn, provides the performer with feedback to his/her stage presence by their own non-verbal communication. Audience non-verbal activity includes forms of applause, wordless yells of approval or disapproval,

clapping/stamping/humming along with the music, whistles, rude noises on an audible level. On a silent level, audiences can fidget or be calm, look pleased or disgusted or bored or indifferent, can get up and leave, can drink, or completely ignore the performer.

Both the audience's and the performer's actions theoretically can be interpreted in a multitude of ways, but in practice the context of the folk music performance considerably restricts the range of interpretation. For example, getting up and leaving during a folk festival performance is not considered impolite nor an insult to the performer. The out-door setting of a festival encourages mobility and a lot of movement during a performance. Getting up during a performance at the Orange Hall (a smaller club atmosphere) is usually for the purpose of a washroom visit or to purchase food and drink and the person usually returns shortly. It is done discreetly and is not considered a negative statement about the performance. In a concert hall such as the Provincial Museum Theatre or SUB Theatre, someone leaving a performance undoubtedly gives the meaning of a negative evaluation (whether this is the case or not) because of the formal nature of the performance structure. A negative evaluation is not imposed if the person returns shortly.

Another example of non-verbal communication in a musical performance that is dependent on context has to do with audience response to different musical styles. A strong rhythm-based fast-paced style of music such as celtic jigs/reels or bluegrass will prompt energetic audience response, manifested by clapping, stamping, yells and whistles. A slow ballad or a devastating anti-war song may evoke a response of deadly calm and complete concentration. These variant

responses are deemed appropriate by both the performer and the audience for the particular musical context and would be inappropriate if reversed.

A study of non-verbal behavior during a musical performance is also necessary as an indicator of audience response. This is because Edmonton audiences will applaud almost any performer (short of gross ineptitude) regardless of the quality of the performer. Length and intensity of applause increases according to the ability of the performer but applause is granted almost all the time even though in some circumstances, it seems like "pity" applause - applause for having the courage to perform.

The ethnography of communication is part of socio-linguistics and emphasizes the interactional approach to language behavior. The key concepts in this theory, as they were The Ethnography of Musical Performance (a volume of study greatly indebted to the ethnography of communication), are context and community. The basic units for analysis are speech in speech communities (which translates in my research as musical performances within a community of folk music performers and audiences). The members of the community (audience and performers) must share a common language and also share "rules governing basic communicative strategies" so that speakers (audience) can understand the speech events (performances) and "decode the social meanings carried by alternative modes of communication". (Gumperz and Hymes 1972: 16).

D. SYMBOLIC INTERACTION

Sociological and anthropological studies using theories and models of Symbolic Interaction have provided an additional frame of reference for my research, especially in the study of audience-performer

interaction. However, limitations prevent its use as a single paradigm for research. Any study of performance necessarily has to consider role-creating, role expectation, presentation of self, and response analysis; all of these elements are included in the theory of symbolic interaction.

Symbolic interaction theory is said to have begun with George Herbert Mead; even though much had been done in the field previous to the publication. What Mead actually initiated was a change in the processes of the normal science of the time.

...the significance of the publication of Mead's books is that it ended at what must be termed the long era in which most germinating ideas had been passed about by word of mouth (M.Kuhn, 1964:62).

Mead's social psychology contains four basic units of study: society, self, mind and act. The synthesis of these elements constitutes the whole of human behavior. The human individual is born in a society where the use of "significant symbols" permits she/he to respond to the other, engage in role-taking wherein a "self" develops, which according to Mead, is the ability to take a standpoint vis-a-vis oneself, adopting the perspective of the "generalized other" (Meltzer, 1972:17). This is very close to Merleau-Ponty's explanation of how "consciousness" is possible; it is only through the other that the self can know herself or himself and the experience of the other is a correlative of the experience of the self (Merleau-Ponty, 1945). For Mead, an individual always maintains a personal symbolic interaction between the "I", the self without consideration of others, and the "me", which is the incorporation of the other's perspectives of that individual. Mead recognized that "I" was largely controlled by socialization factors; "I" is what I want to do but this is controlled

by "me" which is how and what the others interpret as the "I" on the basis of appearance. This is particularly relevant in performance because the performer projects an image or a style and this creates an appearance which is open to the interpretation of the audience (the other).

The "mind" attaches meaning to the object, thus symbolizing experiences and making interaction possible. The "act" is more a summarizing concept of all human processes. "Symbolic interaction is both the medium for the development of human beings and the process by which human beings associate as human beings." (Meltzer, 1972:18)

Devoting such a lengthy part of this theoretical overview to the explication of Mead's work is necessary both for showing the ideological premises as symbolic interaction theory and because it sets up two complicating considerations which have spawned the multitude of sub-theories in symbolic interaction, which valiantly try to answer these questions and ambiguities: 1) whether the self (for research purposes) is conceived as the variable that comes before (as antecedent of) criterion events such as behavior (which would be a consequent variable) or 2) whether ascribed identities, affiliations, associations, communication variables and other events are conceived to predict self-variation (Kuhn; 1964:65-66).

Two major proponents of symbolic interaction theory have been the Chicago and Iowa Schools: the leaders of these orientations are Herbert Blumer at the University of Chicago and Manford Kuhn at the University of Iowa. These schools diverge mainly on points of methodology, a difference which is the pivotal point for many of the subsequent theories: "while Blumer's image of man dictates his methodology, Kuhn's

methodology dictates his images of man" (Meltzer and Petras 1972:54). Blumer starts by looking at human behavior, via a beginning in a scientific concern therefore dismissing the possibilities of both emergence and non-symbolic interactionism.

There is an incredible proliferation of orientations or sub-theories that have varying relationships with the general view of symbolic interaction. One of these, Role theory, with many intellectual antecedents including Mead, tends toward the processes of conformity; the emphasis lies on overt role-playing and the relation between role expectations and role performances (M.Kuhn 1964:67). Barth (1966:7-15) uses role theory in describing models of social organization. Role performance and role expectation are tied in with the status of individuals; interaction is executed in reference to the status of different individuals within a certain group (Barth 1966:7). Role theory also considers the development of new roles, integration of various roles, and how interaction is established between individuals with different role expectations.

Although much controversy exists over the meaning of the term "reference group", and contradictions exist between theoretical statements and operational implications (M.Kuhn 1964:69-70), Reference group theory is receiving much attention. Sherif's (1967) complete theoretical approach to symbolic interaction is a discussion of the self as it relates to groups, status and role structures, social norms and values in terms of how an individual is tied to reference groups for creating meaning frames. Basically this means:

Indeed, no man is an island. His very self owes its chief characteristics to process of give and take with other individuals and to physical and conceptual encounters with the world he lives in among the significant features of that world are the human

groups in which he moves from childhood on....(Sherif, 1967:227). Other related points of view to the reference group theory are Social-perception and Person-perception which in fact reiterates the dictum that people view things within a personal context and a social context, but never an "objective" context.

Self theory arises directly from the Chicago school and is used to determine concepts of a person's self-image, differences and bonds among people as well as to prove the theory that self identity is social identity (Society Today, 1973:115). Of the self theories that do relate self identity and social identity and emphasize the symbolically interactive self, such as Sullivan's interpersonal theory, Maslow's self-actualizing theory, the Sapir-Whorf-Cassirer language and culture orientations, one orientation stands out over the rest in its applicability for my research: the Dramaturgical school headed by E. Goffman. The dramaturgical school has transmuted the social act from an individual model to a team of players model "which implies that social agenda rather than issue conditions serve to initiate the act and to cue its end as well." (Kuhn 1964:73) Goffman, especially in the two books Presentation of Self in Everyday Life and Interaction Ritual, discusses the various roles and parts a person performs in the course of ordinary, everyday life. Drawing strongly on an analogy of theatrical performance, Goffman outlines necessary prerequisites for a successful performance: belief in the role being performed, the necessity of maintaining a front as well as mystification of the role to achieve distancing and status respect, and the importance of the realization of the role.

A status, a position, a social place is not a material thing, to be possessed and then displayed; it is a pattern of appropriate

conduct, coherent, embellished and well articulated. Performed with ease or clumsiness, awareness or not, guile or good faith, it is more or less something that must be realized (Goffman, 1959:75).

...this information pertains to the individual in his capacity as interactant, and that, regardless of the other capacities in which he may be active at the time, the role of interactant is something he will be obliged to maintain (Goffman, 1967:135).

...the individual must not only maintain proper involvement but also act so as to insure that others will maintain theirs. (Goffman, 1967:116).

Goffman's work provides many ways of thinking about performance and clearly outlines the importance of interactants and the different role expectations depending on whether one is the performer or the observer. In this way his work can illuminate these same phenomena in a musical performance. The audience, my focus, is vital both in identifying and determining roles as well as having a role to play qua audience. The disadvantages of Goffman's theories are that they rely too much on ordinary occurrences and which in turn makes performance an ordinary everyday occurrence. This "ordinariness" is not part of folk music performances but rather a specialness (or atmosphere) is inherent in the performances. What one encounters at a concert is very different than a casual conversation of friends or a street encounter. Although similar principles of interaction and performance may be applied, additional perspectives are needed to explain the difference or specialness. What renders a music performance special can be as specific as paying an admission price or a physical barrier between audience and performer through a stage or special lighting, or as vague as "atmosphere", the act of "going out", or the appropriateness of the performance according to location, audience make-up and performer's style. Musical performances are different from other interactions and

although the theories of symbolic interaction do give useful concepts for studying audience-performer interaction, they are incomplete for analyzing all the factors that make the performance special.

A synthesis of this theory incorporates many of the sub-theories and uses the analysis of situation to bring forth a more adequate view of the range of symbolic interaction. Basically, this follows Merleau-Ponty's existential phenomenology which views humans as situated in an empirical world and assumes that experience can be understood in the context of spatio-temporal actuality.

People do not act in relation to merely any object in their world but rather to specific objects they indicate at particular times and places. Role-taking and role-making take place, not in an abstract way but in a specific context of social interaction. And "self"...is constituted in the "here and now" by the individuals and others. (Hewitt 1976:120).

Another aspect of roles that is a normal part of musical performances is role expectation. Audiences expect performers to behave in a certain way and take on specific roles. For example, a country-western musician may be expected to exude a "cowboy-ness" or speak in a manner that is "country". Another example is the case of British folk-singers who, although their repertoire may not be traditional nor British, are expected to provide something "British" to the audience (such as humour, sarcasm, political or social comment, songs, anecdotes, or complaints). Audiences also expect performers to sing and/or play to a level of professionalism that the performer's past history/reputation has demonstrated as well as to the degree of formality or informality appropriate to the setting and tone of performance.

Performers also prejudge and assess their audience in terms of role expectations. Performers expect audiences to listen and respond accordingly to the nature of the performance. Applause of some sort is

always expected unless the performer recognizes the performance as a complete failure.

Role expectations are as diverse as the different styles of music and performances, and as individual as each performer and each audience member. When role expectations for both the performer and the audience are positively fulfilled, the performance is likely to be positively evaluated. When there is dissonance between role expectations and what actually occurs in a negative manner (instead of being pleasantly surprised) the performance is evaluated as problematic.

E. ART AND ANTHROPOLOGY

Art, of which music and musical performance is but one cultural manifestation, is: 1) part of the cultural repertoire of knowledge in every culture; 2) artifacts or actual performances; 3) and a means of cultural identification (each culture can be said to have a musical style that it recognizes as its own). For example, visual art in medieval Europe overwhelmingly represented the Christian ideology of the time. Also, many anti-war statements have been made through song and ballad.

The anthropological study of art, like so many of Anthropology's sub-disciplines, must open itself to many diverse areas of research and conceptualizations in order to arrive at some generalizing conclusions on art and on aesthetics in a cultural context. Studies of human perception, theories of expression, and manifestations of communication help to provide the needed background for understanding art in a cultural perspective. A synthesis of key issues in the topics of perception, expression theory and communication can logically lead to a study of aesthetic judgement and evaluation. By focusing on the

audience's judgement and evaluation, the study of art, rather than being a study only of properties inherent in a work of art, shifts to the study of "response to" and/or "interaction with" an art object or an artistic performance. Emphasis will therefore naturally fall on perception of the work of art and the interaction of audience/viewer vis-a-vis the work of art or performance for the purpose of this study. Musical performance can provide an excellent example of both response and interaction because of the necessary presence of an audience.

Long-standing realist and empiricist traditions in epistemology (the philosophy of knowledge) have made sensory perception fundamental to the acquisition of knowledge, as the primary information procurer in the process of cognition. To talk of perception is to immediately assume a world that is both exterior and perceivable to an individual, and also to presume that cognition would be impossible without sensory perception. Yet, it is obvious that perception can be meaningful only if sensory information is coded and cognitized by the perceiver. In effect, when an audience member perceives a performance, his/her evaluation is dependent on how that perception has been made meaningful.

A major question arising in the Anthropology of Art vis-a-vis perception seems to be whether cognitive capabilities influence perception. Given the above philosophical background, it would seem that first sensory perceptions provide the necessary experience on which cognition may be built. With maturation, cognition is also influenced both by new sensory experiences and by social meaning attributed to events which either discredit or support new cognitive schema. This process continues until the cognitive schema become so well established

that perception relies not so much on immediate, un-cognitized experience (the actual objects of events perceived) but on how these perceptions fit into conceptual patterns and preconceptions. Cognitive capabilities do come to a point where they do influence perception but due to constant new experience and the evolution and modification of cognition, the cognition - perception is mutual.

Perception of art objects and artistic performance is not exempt from these guiding principles. There is always direct, unmediated sensory experience that is "plugged into" cognitive schema formed by previous perception and which is then interpreted by cognitive capabilities.

The "art as expression" theory raises several issues that, although problematic, can be important in determining what exactly is perceived in a work of art. Fundamental assumptions of the expression theory of art are that; 1) an artist expresses something in creating or interpreting a work of art; and 2) this expression has a direct consequence on the expressive qualities in a work of art; or 3) as an emotion becomes objectified, emotion is revealed through art. Since many folk music performances consist of the interpretation of traditional or popular songs, the performer must express what the song expresses which usually means that what is expressed is what the audience expects to hear expressed. For example, in an anti-war song where one cannot get away from the objective content, there is usually only one common interpretation. In this way, the expression theory is very important at a "folk" ("folk" meaning non-scholarly, but coming from the people and can be traditional) level: the audience members have particular ideas on how a piece or song should be interpreted

(based on their previous experiences with similar performances or on recordings) as well as ideas on how the emotions or ideas in the music should be expressed by performers. (This concept is also explored in symbolic interaction theory and is subsumed under the title of role expectation.)

Problems in accepting the explanation of art as expression include that of artistic intent, the problem of the perception of qualities "inherent" in a work of art, of ambiguity in the gestalt of an object and the object's expressive qualities. Artistic intent may be more a concern for the resolution of formal problems and/or a question of discipline and interpretation of mental states rather than actual expression of a certain emotion.

What is useful from the theories of expression is the understanding of ambiguity in the wide range of expression and interpretation and the realization of the existence of a shifting focus or Gestalt.

Studies of expression in art necessarily lead back to perception of a work of art. The "properties" may be in the object and may be expressive of something but only through perception and cognition can the important Gestalt (or togetherness/unity) of the work be apparent.

Studying the need for response to an artistic experience, or an interaction between performer and audience, in turn requires information on human communication. A study of communication is attempted in the Anthropology of art on individual, cultural, and universal levels. 1) Individual idiosyncrasies in communication actually hinder efficiency of communication: it is the key ingredient in preserving individual autonomy, creativity, and control over a situation. Art, at one level, is clearly a manifestation of an individual but the work of art has also

imposed upon it the communicative expectation of the perceiver (who is the "other" in the communication of art). 2) On a cultural level, communication provides a basis for understanding within a group (social cohesion) but is also a basis for developing boundary maintenance. More importantly, culture provides a framework for interpreting and evaluating certain works of art. 3) Although attempts at successful communication seem barred by individual and cultural needs, there seems to be a possibility of universal communication as substantiated by some similar responses to aesthetic works on a crosscultural level.

Musical performance relates to prior performance (all the other performances to which this one may be compared) and also how music is played and understood in a community. The evaluation of musical performance within the limits of community standards is a process common to all cultures:

...some aspects of musical behavior will be universal exactly because some learning processes are universal to human beings... But other aspects of musical behavior will be universal exactly because, as part of a social community, human beings must communicate their experiences to each other, establish a "universe of discourse" which makes the world more understandable, and thus more manageable. While the specific nature of a musical universe of discourse varies from society to society, its presence is common to all. (Harwood, 1976: 531 - 532)

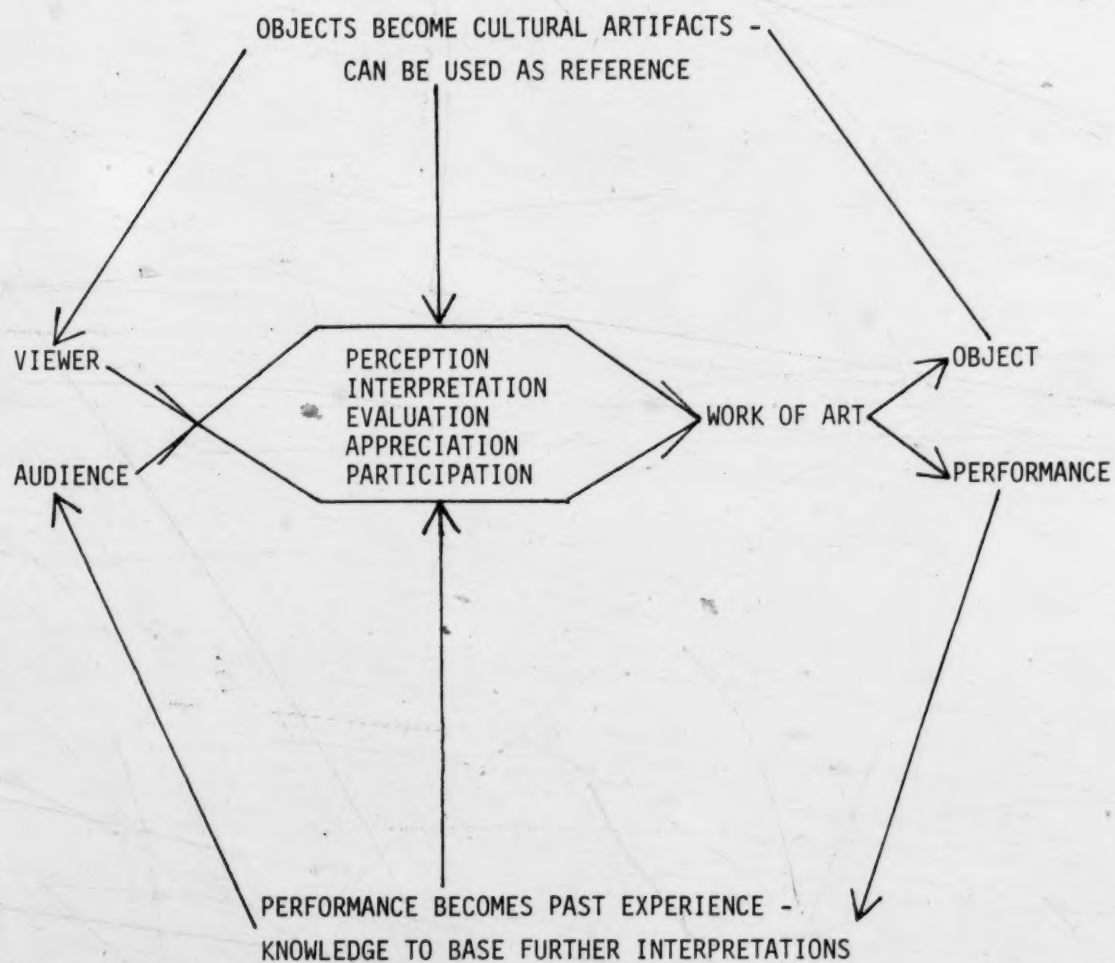
The expressive - symbolic split in communication can be used to further the understanding of art as communication. The expressive part of communication is mainly achieved through formal, observable properties. But these formal, expressive, individual properties, by their very nature are also ambiguous and more affective than cognitive. This may be where universal communication occurs - in the perception of these properties. Symbolic communication stresses content more than form and is thus more subject to cognitive interpretations and

to cultural influence. The formal elements of a work of art in expressive communication (where they form a Gestalt) become, in symbolic communication, subject to judgement, ideology, and interpretation.

In any study of art, there is a concern for the adequacy of ways of talking about art. Successful and mediocre art objects and performances always seem more than the sum of the critic's (or evaluator's) words and simultaneously are highly dependent on general audience response and appreciation. Because of this problem, and because all cultures and individuals distinguish between good and bad art (maintain criteria of quality and success), a study of perception of art and subsequent judgement seems a natural direction.

In order to understand what is going on at a folk music performance in terms of audience participation and audience - performer interaction, I have developed a model drawing on all the perspectives discussed above which synthesizes both perception of events and cognitive processes. This model takes the audience's role as its focus and attempts to explain the aesthetic applicable to musical performances (and by implication, appreciation of other works of art).

What is important in aesthetics and in Anthropology of art is that an art object or a performance must somehow be viewed in context; 1) with other similar and different works; 2) in the presence of a person or group (audience). What occurs between the viewer/audience and the work of art/performance is most often referred to as "aesthetic experience", but like "black boxes" aesthetic experience is hardly explored or explained, as though no one dared to or found it important enough to do so. I argue the actual process to be one of several steps, each one influencing and being influenced by the others. The first step

MODEL:

is perception but perception itself is an ongoing process; new perception occurs after initial interpretation, during evaluation, and during appreciation. Interpretation entails either fitting a work of art or performance in a previous cognitive schema, based on previous evaluations and perceptions, or the creation of new frameworks to accommodate new experience. On this interpretive base (which provides the essential information for understanding the work of art) it is possible to make an evaluation of the object or performance. Evaluation need not be a static venture; as new information is perceived or interpreted, the value assigned to the work usually changes. Appreciation of the work of art usually occurs after a positive evaluation. A negative evaluation can result in either the termination of the perceiver - work of art interaction or in repetition of the perception-interpretation-evaluation process. Participation as part of the aesthetic experience is necessary for perception, interpretation, evaluation and appreciation. In the case of folk music performances, participation by audience members in a performance is the deciding factor in a positive evaluation of the performance.

As a result of this interaction (viewer/audience with work of art), the work of art has undergone a transformation; it is now imbued with meaning. An Art object becomes a cultural artifact and can be used as a reference point for later perception, interpretation, and for evaluation of similar art objects. An artistic performance, being less physically tangible (it most often leaves no traces of its presence for future study), becomes past experience as well as cultural or personal knowledge on which to base further interpretations. For example, the first time a particular folk song is heard by an unknown performer, a

whole series of interpretations and previous evaluations (of both similar performances and different performers) will provide a basis for an audience's participation in the performance and audience-performer interaction. Even though these interpretations and evaluations may not be suitable for the performance at hand, they are the audience's/perceiver' experience and ready knowledge for interpreting the performance. Every subsequent performance feeds into this knowledge thus giving the perceiver-audience member a greater flexibility and experience on which to evaluate any performance and come to an appreciation of the performance/work of art.

It is necessary to note that audiences are made up of individuals and that consensus on an evaluation of a performance is not always possible among these individuals. One person's ideal performance may be mediocre to another audience member or even disappointing or dull to another. When audience response (or interaction or participation) is noted; it is observed in the knowledge that the response is from the majority or a highly vocal minority. In a folk club setting where the audience remains fairly similar, there is larger consensus for the evaluation due to a number of factors; because the audience members remain constant for almost every performance, it indicates common interest in the performances offered by the club, similar evaluation standards, and certain ways of demonstrating appreciation or disapproval shared by the audience members. In a more formal concert theatre setting, where people are not as acquainted with one another as they are at a folk club, audience response as a group is judged by majority, vocal individuals, degree of participation in the performance, and the non-verbal cues of evaluation. In either setting, the members who are

most apt to participate in the event are also the ones who provide the most obvious evaluation response. The quieter members' response must be observed on the basis of more subtle cues such as non-verbal behavior and the occasional active participation.

Research in both Ethnomusicology and the Anthropology of art often fails to answer some very major questions in aesthetics. By focusing on primary perceptive aesthetic experience and the study of art forms that are not "after the fact" but actual, vital part of the work of art as it is in performance, it is possible to discuss the meaning of art in culture. Meaning is given by the viewer or the audience and is not inherent in the work of art. But after meaning is attributed to a performance or work of art by interpretation, evaluation and appreciation, it becomes a property of the particular object or artistic performance. In musical performance, attention should be placed on the audience response to musical sound, participation in the performance, and audience - performer interaction. Analogously, in visual arts, criticism and evaluation will be more viable if more attention is placed on the process of perception and interpretation. In a contextual perspective, the theoretical approach of focus on viewer/audience and their perception, interpretation, evaluation, and interaction with the performance or art object yields useful generalizations for the study of art in culture.

F. PROPOSED APPROACH

Four theoretical areas of study have been presented and each contribute a necessary part of my own theoretical approach for the study of audience-performer interaction in folk music performance. My proposed approach can be described as a blueprint for the study of and

the evaluation of audience behavior in performance.

The approach that I use is based on the model proposed in the Art and Anthropology section. The model, as applied to actual performances, serves as a guideline for understanding the process of audience participation. Through participation audiences perceive, interpret, evaluate, and appreciate the work of art - the performance. The performance becomes a past experience for the audience members and becomes knowledge to base further interpretations and evaluations of subsequent performances. The more performances that audience members attend, the more there is an increase in experience and knowledge of performance. Evaluation of performance becomes (with added experience) dependent not only on the quality of a particular performance but also on how that particular performance measures up to other performances in the audience member's experience. Since the audiences for folk music performances in Edmonton are fairly constant, audience members share similar experiences and similar knowledge of performance; this accounts for common consensus of the evaluation of performance.

The model outlines how audiences are an integral part of musical performance. But there are many factors involved that influence the amount and intensity of audience-performer interaction and audience participation, and consequently the outcome of a performance. The model, when used as my theoretical approach in my research project, must include references to other important facets of performance (all of which are aided by the previously discussed theories). The context of the performance includes; 1) location of performance and this effect on the audience - performer interaction (the setting) and ; 2) the musical context and how different musical categories elicit different audience

response. It is also necessary to account for non-verbal communication behaviour because the major forms of audience participation and audience-performer interaction does not involve the use of language but must be definitely considered as communication and symbolic activity. Role - creation and role expectations of the three major units of study (audience, performer, and performance) must be understood as occurring before, during and after a particular performance.

In summary, the theoretical approach for this thesis derives from a model that could be generally applicable to other art forms (including performance); the approach also draws on the theories of ethnomusicology, symbolic interaction, linguistic anthropology, and theories in Art and Anthropology.

METHODOLOGY

A. INTRODUCTION

To obtain information for analysis on audience-performer interaction and audience participation at folk concerts and consequently, audience evaluation of performance, a variety of methods and research tools were employed. This chapter will delineate the method I used, what I hoped to gain from the use of the particular method and a justification in terms of my research for the appropriateness of each method.

B. PARTICIPANT - OBSERVATION

1. DEFINITION

Participation in, and observation of social situations - participant-observation as a methodological tool for obtaining information - has been a marked of anthropological identity since the beginning of the twentieth century. Although it is not a method for globally understanding the behavior, it does permit a first-hand investigation of behavior among a certain group of people or in a specific situation. People learn by doing: by participation in social or cultural situations, to a greater or lesser degree the researcher gains insights into the culture or the social situation she/he is studying.

Participant observation is usually undertaken when a researcher does not know the culture or is outside of the culture; this method allows participation in such a way that the researcher becomes to some extent an insider in the culture.

In my study of audience-performer interaction, participant-observation allowed me to step outside of a culture in which I had been

a member for several years. Although my participation as an audience member was important, so as not to disturb the normal run of events of performance, the observation of what went on around me needed to be considered in a more conscious manner. For example, not only did I have to applaud/respond at the appropriate times, but I also had to notice when the other audience members responded or participated and for what reasons. Therefore, participant-observation for a member of the culture is the precise reverse of the normal stance of the anthropological fieldwork in a cross-cultural situation. It becomes increasingly the observational part of the role that comes into focus as there is an increasing distancing of self from a previous understanding (in part idiosyncratic) as a participant. Moreover, the fascination of other audience members with this study (as discerned by constant questions and comments directed to the researcher) underscores the subtle but crucial change which comes with the externalization of a member perspective.

2. JUSTIFICATION

The method of participant-observation was used predominantly in my research because it provided me with the most appropriate way of collecting data on performance. That participant-observation is a highly-accepted way of doing Anthropology, and that most of the ethnographies and the research that I admire have used this method, also influenced my choice. For my study, full immersion in the group activities were necessary and this method seemed an obvious choice. The participation did not seem to present a problem of interference in the "normal" procedure of the performance events. Finally, my pleasure and my interest in this research were greatly enhanced by my participation. By learning about my own behavior as an audience member,

I could also understand my role in performance as an active and evaluative one.

3. VANTAGE POINT

Studying the social context of musical performance necessitates taking a position vis-a-vis the action. In the case of studying audience-performer interaction, one of these positions must be adopted to make a statement on performance. An omniscient point of view would lead to multiple variables which cannot be readily analysed. On the other hand, there is a clear methodological commitment to provide as many perspectives on the performance as possible. Though no one view (audience, performer, or analysis) is fully adequate by itself, in conjunction, the three are mutually validating and mutually reinforcing. Each has its objective correlates; audience response and performer response are both visible and recordable, as is the evaluation of participants. However, each view is a subjective one, and comprehensible in terms of the larger whole - the performance itself.

My interest in aesthetic perception and evaluation, and the lack of information and analysis on audience behavior as opposed to performer behavior led to the decision to opt for participation as an audience member and to emphasize observation of the audience's part or role in a folk music performance. Since a folk music performance (concert) is a public event, accessibility and participation presented no problem. At the South Side Folk Club, a season's pass (held by regular club members) makes access simpler since the concerts tend to sell out. Obtaining a season's pass was also easy because I had been a member for two years prior to beginning of my research.

The five criteria that Spradly lists in his book, Participant -

Observation for "selecting a social situation for doing participant - observation" (SPRADLEY 1980:52) can all easily be met in my study of interaction, participation and evaluation at folk music performances:

- a) accessibility: folk music performances occur regularly and are in public places
- b) simplicity choosing a viewpoint can simplify the issues to be studied
- c) unobtrusiveness: my presence could pass relatively unnoticed as long as I behaved as an audience member and did not influence the performer
- d) permissableness: as long as I paid the ticket price and did not behave so to be asked to leave or to interrupt the performance, my work was non-disruptive
- e) frequently recurring activities: there is usually one folk music performance a week; slow months may have only two performances.

For the last four years, I have been actively involved with the Edmonton Folk Music Festival, working as an assistant mainstage coordinator and this opportunity allows a "behind the scenes" observation. This experience has permitted a different perspective on performance; participation in this case is as a technician rather than as an audience member. As a result, I have had the opportunity to informally interview performers and identify their expectations on performance. This information provides an interesting contrast to my usual viewpoint as an audience member and is used as corroborative evidence.

4. PROCEDURE

Participation as a folk music audience member required no additional training because I had (for several years prior to this research) been regularly attending a diversity of performance events including theatre, opera, dance, symphony concerts, jazz concerts, rock concerts, music festivals and folk concerts. I simply began my participant-observation by attending more concerts and keeping a detailed account of each performance. A usual "evening of research" included:

- a) some prior research on the music or performers scheduled to perform, and reading over previous notes on the same performers when applicable. This was done usually the week before the performance and occasionally as soon as I knew the details of the concert.
- b) an early arrival at the performances site to get a good seat and to observe audience pre-performance behavior
- c) participation in the performance as an audience member
- d) taking notes on the performance and on audience response - occasionally friends also took notes on certain aspects of an involved performance and the notes were compared after the performance
- e) reviewing the notes comparatively with similar and different performances.

C. STUDY OF RECORDINGS

This second research method provided most of the needed background knowledge on music styles, different performers and performances, musical preference and consequently musical and aesthetic evaluation. There are two major parts to this method; the preparation and

presentation of the radio show "Studies in Folk Music" and, studies and experiments with folk song interpretation.

1. RADIO SHOW "STUDIES IN FOLK MUSIC"

"Studies in Folk Music" began as part of regular daytime programming for the University of Alberta campus radio station, CJSR. From 1980 to 1982 I worked as a folk and country music disc jockey and through this position I was able to familiarize myself with a large library of folk and country music recordings. The music covered in the programmes varied from traditional to contemporary, from ethnic European to North American Native. In my second year with the radio station, I created the weekly programme "Studies in Folk Music" to coincide with my research on performance. In this way, I could concentrate on the specific area that I wished to emphasize such as style of music, geographical significance, thematic content or a specific performer. The types of music and performers studies on the radio show corresponded with the types of music encountered in the performance context. The radio show also permitted access to performers through live interviews, the recording of concerts and "specials" focusing on specific performers.

2. FOLK SONG INTERPRETATION

The purpose of this study was twofold: the study variation (similarities and differences) in doing folk song interpretation, and to see how the knowledge or previous interpretations of a song affected an audience's evaluation of the performance.

In studying variation, the goal was to familiarize myself with, and seek explanation for the following:

- a) different versions of the same song or the same theme

- b) differences within and across musical styles
- c) similarities within and across musical styles
- d) similarities in the same song or the same theme

To analyse how previous knowledge of a song and its interpretations affect the audience in their evaluation, I conducted a series of experiments using students. Different versions of traditional and contemporary folk songs were chosen, and the recordings of these songs were presented to the students. The students, the audience to these recorded performances, noted down their responses to the different versions of the same song and their subsequent evaluation of the different performances. What is most interesting and significant about these experiments are the criteria used for the evaluations; these criteria are the basis for evaluation of a live performance.

In previous research on folk song interpretation, I had focused on the differences and similarities in the interpretation of the same folk song and had arrived at certain generalizations:

1. Differences appear in folk song interpretations and become greater when:
 - a) The song has a wide geographical area (for example, whaling songs that range from upper North Pacific to the lower South Pacific)
 - b) The song is old and has survived different eras, different dialects, societal changes and religious changes (for example, Druid songs still performed in Britain)
 - c) The song is related to ritual activities or long-established subsistence activities.

- d) The song is sung in different contexts such as studio, live performance or informal setting
- e) The song is subjected to satire or ridicule by the reshaping of music or lyrics.

2. Similarities occur in folk song interpretations when:

- a) The song deals with a particular incident, character, activity, nationality, political or social event (anti-war songs)
- b) The stylistic musical preferences of the performers are the same
- c) The song is unrecognizable in any other form due to such an intimate link of music and lyrics
- d) The song is relatively new and must be performed in a certain legally protected way (copyright laws and performer associations)

Granted that similarities and differences exist, the reasons why they exist do not provide insight in why one version is preferred over another. To explore this realm of preference implies the consideration of perception of a musical performance and response to it and its subsequent evaluation. This is a process that occurs during every performance and an attempt must be made to understand this cognitive and aesthetic process that is integral to every audience member's comprehension and appreciation of a performance.

Differential response to the same song (performed by different performers) were carefully recorded during the folk music performances studied. This was not a vague response difference but one that clearly

demonstrated a preference for one, enjoyment for some, tolerance of most, and disapproval of a few. The experiments of evaluation with five different classes of students provided such similar results that I propose that this evaluative reasoning is similar to the audience's evaluation framework at folk music performances.

The following list consists of five examples of the experiment and the listeners' subsequent evaluations;

1. The song: "Ain't Life a Brook" (Ferron)

- This song provided a case of same song, same performer, different performing circumstance, similar interpretation.

- The example consists of this recording of the song by its composer: a) studio recording, b) live performance at a concert hall c) live performance at a folk festival.

- The listener preference was almost unanimously the concert hall performance which included Ferron's comments before and after the song. The song was considered sung with a great degree of pathos.

- The studio version was discounted as being sterile, too perfect

- The folk festival performance had additional instruments which detracted from the song.

-Conclusion: the differences between interpretations were very small yet the audience made a very definite evaluative choice.

2) The song: "Cam Ye O'er Frae France" (traditional)

- This example provided a case of: same song, different performers, similar interpretation

- This example consisted of four versions of the song by different performers

- The similarity in interpretation occurs because the song is of a specific event in 18th century Scotland; because the song is important politically, differences are relegated to choice instruments, tempo and rhythmic accompaniment

- consequently, isolating a preference was very difficult and all the versions were enjoyed.

3. Song : "John Barley Corn" (traditional)

- This example covers the same song through different performers and remarkably different interpretations

- Of the five versions presented, only two had some similarities in lyrics although all five versions had the same storyline but not exactly the same words: none had a similar melodic structure

- Consensus of the listening audience became one of classifications more than preference (since preference was clearly subsumed under the classification the particular audience member preferred.)

- a) the first version has a pre-celtic melodic structure and is difficult to appreciate on first listening due to the unfamiliarity of the musical style

- b) The second and third versions were considered very enjoyable; they were both in forms of traditional Celtic songs, although different from one another

- c) The fifth version was mainly instrumental, making the song into a danceable scottish reel

The importance of these evaluations is in the similarity of responses in the different groups of students, which can indicate certain principles for understanding the choices made by the more general folk music audience.

3. JUSTIFICATION

By familiarizing myself with the music, in all its versions, that I would encounter at the performances I planned to study, I hoped to know and understand the basis on which audience members evaluated the performance of a certain song or a certain style.

D. SURVEY QUESTIONNAIRE

In the first year of my research on audience-performer interaction and audience participation, I wrote a series of questions, in survey form, in the hope that I could elicit some meaningful information from the audience members on their views of performance and their behaviors at a performance, as well as obtaining information on who these people were that made up the South Side Folk Club audience. The response was overwhelming; over two hundred survey questionnaires were completed. (225 were distributed)

I have chosen to present in appendix form the core data of 137 questionnaires, which represents one evening's audience. Not all the responses to the questions of a questionnaire are recorded in this data section but carefully selected questions and their answers that provide information on: 1) who these people are in terms of sex, age, country of origin, educational level, occupation and language spoken; 2) what their music backgrounds are in terms of training and musical preferences; 3) how they view folk music performances in terms of themselves and the club as a whole; 4) how they respond to performances; 5) if they had any other comments on why they came to folk music performances.

This information is used a part of the data base for understanding audiences. The results were checked against another audience survey done in Edmonton in 1979 (Padfield 1980). In some ways my survey was in agreement with his findings, such as high educational level of audience

members and the multiple attendance of other performance events. But neither the strict socio-economic levels, nor the gender distinctions in favor of women, nor the age-groupings that Padfield discovered, are present in the audience make-up of folk music performances.

A greater emphasis has not been placed on the survey data because the model of audience-performer interaction which derives from this research is not in any sense a statistical construction. Rather, it is based on the very occasion-specific contexts within which audiences and performers create an event: the performance. The survey was intended only to provide another check on the validity of analytic categories, and particularly to permit the specification of the audience in terms of traditional sociological categories

A copy of the questionnaire and the selected answers to a sample of 137 replies can be found Appendix A.

THE PERFORMANCES - DATA AND ANALYSIS

A. INTRODUCTION

It has been shown that what is most important in this research project is the observation and analysis of audience participation at folk music performances. Folk music performances were chosen as the object of study because audience-performer interaction and audience participation are always present to a more visible intensity than they are at other musical performances in Edmonton (such as opera, symphony, jazz, or rock). Audiences are integral to musical performance; the very notion of performing implies playing for someone. But through all the analyses found in the literature on either performance or music, the audience is seldom credited with a vital role in the cultural context of music. To remedy this theoretical lacuna, this analysis focuses on : 1) audience participation during performance, 2) audience - performer interaction during performance, and 3) how the audience's role in performance affects the quality of the performance and the subsequent evaluation of performance.

The theoretical background needed to provide a wide basis includes various theories dealing with music, communication, interaction, perception, and the evaluation of art. The orientations form a strong perspective when they are integrated to analyse the audiences of folk music performances. The methodology is mainly that of participant - observation supplemented by a study of folk music recordings (to familiarize with the folk music repertoire) and an audience survey yielding corroborative evidence for the observations.

The purpose of the analysis of the data is to demonstrate that certain significant audience behavior indicates: 1) how the audience's

participation influences the direction of the performance, and 2) how the degree of audience-performer interaction and audience participation in a performance is related to both the positive evaluation and the appreciation of a performance.

The data resulting from the participant-observation studies and its analysis will be considered in four sections: the context of location, musical style, performer style, and audiences.

B. PERFORMANCES - THE SETTING

The degree of audience-performer interaction and audience-participation, and audience evaluation of performance in a folk music performance is directly influenced by the location of the performance, the type of music being performed, the type of performer involved, and the audience makeup. The purpose of this chapter is to provide information on these different factors (location, music, performers, audience) that relate to the research and demonstrate to what extent they influence audience-performer interaction, audience participation and evaluation.

LOCATIONS

a) ORANGE HALL (South Edmonton)

The only Edmonton folk club, the South Side Folk Club, holds the majority of its regular season's concerts in an Orange Hall in South Edmonton. These performances, the regular club nights, occurred twice a month until 1982 and are now (due to economic restraints) held approximately once a month. The Orange Hall, built in the early 1900's can accommodate about 150 people in its unique surrounding which includes framed documents and photographs of interest to the first Orangemen, a photograph of Queen Elizabeth (1952), and props left over

from Freemason meetings. The physical design of the Orange Hall promotes very close contact and interaction between members of the audience and the performer before, during and after the performances. The accompanying floor plans of the Orange Hall give an indication of a lack of physical barriers between performer and audience. The stage is elevated less than a foot off the floor, and the musician preparation area is not separated from the general sales and common area on the basement level, thus promoting a greater interaction and lessening possible intimidation of audience participation. The lighting is not professional stage lighting, so the audience is rarely obscured from the performer during the performance.

The Orange Hall performance location is the only venue where alcohol and food are served during the performance and are consumed by both performers and audience members. The basement level of the Orange Hall is the area of activity before the performance and during the breaks. The small area leads to inevitable contact and interaction of audience members with organizers and performers through food, alcohol and record sales. Interaction between, and influences on the different performers of an evening also occur and are most easily discernable from observations of musician preparation area and occasional cooperative efforts, planned or impromptu, during performance.

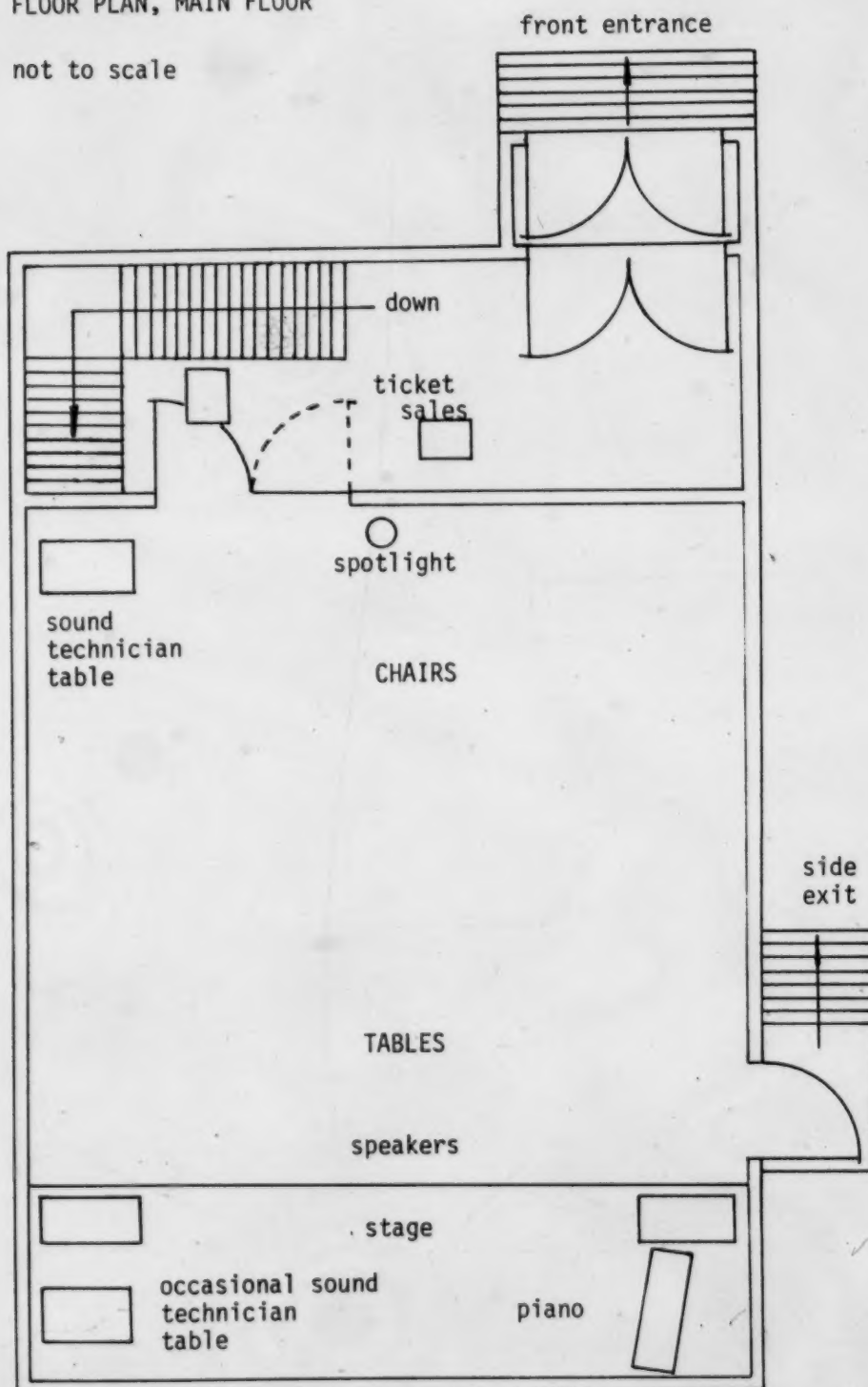
The audience of the Orange Hall performance include organizers and volunteer helpers, regular folk club members (season pass holders), occasional concert goers and first timers. (For generalizations on audiences, see section IV of this chapter). Both tables and chairs are set up for the audience. The preference is for tables, making it more comfortable to eat and drink but tables are not available for all

audience members. Regular folk club members are the usual people seated at tables because they are the first to arrive and reserve them for other regular members and friends. The audience size ranges from about 60 individuals on very cold ~~winter~~ nights to about 200 individuals for a special concert. (Tables are removed to provide extra room.) The audience members are generally stereotyped as folkies (old hippies) or British expatriates. Survey results indicate a much wider group of people in terms of country of origin, occupation and age. The performers, either as solo or in a group, cover the very wide range of music classified under the rubric of folk: traditional and contemporary British, French Canadian and American, "ethnic", singer-songwriters, country and western, bluegrass, blues, swing, storytellers. (These types of music will be described in section II of this chapter.)

The folk club nights at the Orange Hall have a basic structural time format. Door and liquor/food/record sales open at 7:30 or 8:00 pm; well known local or lesser known national performers play from 8:30 for a 30 to 45 minute set, followed by a 15 to 20 minute break; the main performer, nationally or internationally known, plays two 40 to 80 minute sets interrupted by another 15 to 20 minute break. In this last break, raffle tickets are sold to audience members for two prizes of either a record or tickets for a coming performance. Variations occur when there is an additional third performer or group and there is either time adjustment or a longer concert, or when the two acts of equal ~~fame~~/status/quality and each act plays two sets, or when there are extenuating circumstances such as technical problems or performer illness, or when audiences demand encores (longer performance) or show disinterest and negatively evaluate the performance (shorter

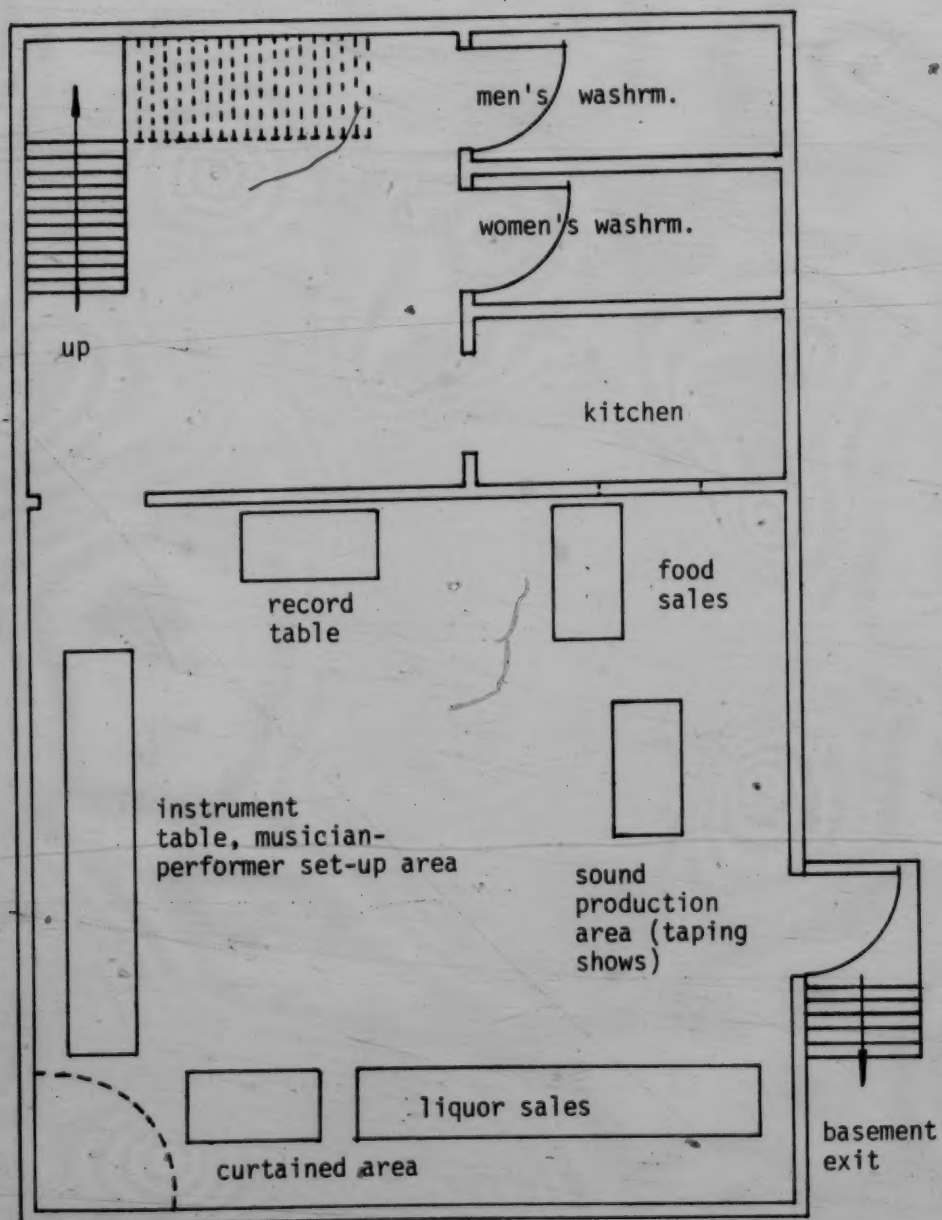
ORANGE HALL
FLOOR PLAN, MAIN FLOOR

not to scale



ORANGE HALL
FLOOR PLAN, BASEMENT

not to scale



performance.)

The South Side Folk Club performances at the Orange Hall, through the factors involved in small space, close proximity to performers and regular members, promotes the greatest degree of audience - performer interaction and audience participation of the Edmonton folk during the concert season. (A noteworthy exception is the Edmonton folk Music Festival which will be described later in this section.)

Examples of audience - performer interaction at these performances range from the yelling of requests to the maintenance of continual question-answer or statement-response activity between performer and audience member. The size of the venue is small enough for the performer to be heard without amplification (as is the case during winter power failures or equipment malfunction) and by the same token, members of the audience can be heard by the performer. The physical closeness between the performer and the audience can work to the advantage of the performer in terms of captivating the audience and also to the performer's disadvantage when the performance is evaluated negatively by the audience. In the latter case, since the audience is not obscured via the lighting, the performer is made very aware of the displeasure of the audience. One factor that does not influence the amount or the intensity of either audience participation or audience-performer interaction is the size of the audience. Interaction and participation has more to do with an agreement (a "coming to terms") between audience and performer than if the audience numbers 60 or 150 persons.

Other factors for determining an increase in audience participation include the consumption of food and alcohol, and the fact

that many of the audience members are seated with a larger group of people that include friends, relatives, or acquaintances. Both these variables lend a more intimate party atmosphere to the performance; people spend as much time socializing as they do listening to the performance. What also contributes to increased audience participation is the relative absence of inhibitions to be a participant: to clap along, to sing along, yell, whistle or stamp. A rapid breakdown of these inhibitions when they occur is due both to alcohol consumption and being in the presence of friends and acquaintances (since most of the South Side Folk Club audience are fairly regular members).

For all the reasons listed above, what is found at the South Side Folk Club is an audience with a very high social identity and there is often visible consensus on the evaluation of a performance. Standing ovations are rarely given but there are great demands for encores when the music has been appreciated. The closeness that binds the audience is also put into effect when a performance is evaluated negatively; people leave early, only applaud politely, talk a lot among themselves, and do not participate or interact in a positive way with the performer.

b) PROVINCIAL MUSEUM THEATRE

The Provincial Museum Theatre in Edmonton, which has a seating capacity of about 400, is the most common venue for folk performances, and there may be as many as one concert a week, and as few as one a month. The South Side Folk Club will have one or two concerts a month at the museum rather than at the Orange Hall for the following reasons:

- 1) the performer or group has a larger popularity (or following) that requires a larger seating capacity to accommodate all the people that wish to attend - well known and liked performers attract larger crowds.
- 2) The Orange Hall may not be available on the nights that a certain performer may be booked to perform.
- 3) to accommodate bands and large groups that may have difficulty performing in the small confines of the Orange Hall.

There is usually only one act that plays two sets in this more formal concert arrangement; the performer or group performs two 40 to 80 minute sets with a 20 to 25 minute break. Again, as at the Orange Hall, there is a wide range of performers and musical styles but the performers tend to be of national or international repute. The more formal concert arrangement is not the only barrier to audience - performer interaction: 1) the stage is elevated several feet; 2) the stage lights flood the performer and obscure the audience; 3) there is no alcohol/food consumption; 4) and a no-admittance backstage dressing room is the musician preparation area.

The other Edmonton folk music sponsor/organizer, rival to the South Side Folk Club, is the Edmonton Folk Music Festival/Keen Kraft Productions. Their productions are most often held in the Provincial Museum Theatre and usually feature performers from previous summers' festivals for internationally famous "folk" (covering the same wide range) performers.

The audience at the Provincial Museum Theatre includes regular folk club members, folk festival members/volunteers, and a substantial number of occasional folk-concert-goers. It is this last group of people

who participate and interact the least (because they are not used to being audience members), but tend to set a tone of increased formality and add an element of audience-performer alienation. This is contrasted with regular concert goers who expect to participate and are ready to interact.

c) CENTENNIAL LIBRARY THEATRE

The Centennial Library Theatre is used by the Edmonton Folk Music Festival for productions that draw less people, and also for independent performer productions. The auditorium has a small 200 person seating capacity and although the performances tend to have a formal two sets - one break arrangement, there can be a lot of audience-performer interaction and audience participation in spite of an elevated stage and lighting that obscures the audience. This increased participation is due partly to the intimacy of the auditorium and partly to the usually small size of the audience (which was as few as 12 persons for one performance).

d) SUB THEATRE

SUB Theatre, the Students' Union Building Theatre on the University of Alberta campus, is used by both the South Side Folk Club and the Edmonton Folk Music Festival productions. Again, the performances follow a formal concert arrangement: 1) two sets - one break, 2) no food nor alcohol, 3) and a restricted musician preparation area backstage. The large, 750 person seating capacity is used for accommodating large crowds attracted by well-known performers. This wide auditorium (shallow rather than deep space) allows for some informality and is not as inhibitive to audience-performer interaction and audience participation in performances as a deeper, longer theatre

would be. A greater number of students attend these performances due to its location. This number may mean that the overall audience participation decreases because there may be more people who are unfamiliar with the usual nature of the folk music performances or conversely may mean increase of participation due to the addition of less inhibited individuals.

e) JUBILEE AUDITORIUM

The Jubilee Auditorium, with a seating capacity of over 2000 persons, is used by the South Side Folk Club only rarely for internationally famous performers who they expect will draw that large an audience. The performances usually follow a very formal concert arrangement with little encouragement of interaction and audience participation. This venue is mainly used by radio stations and other large agencies for their productions of popular "folk" acts and country-western performances. But in comparison to the other types of musical performances that occur in the Jubilee Auditorium such as opera, symphony, jazz or rock concerts, folk music concerts are always observed to include much more audience participation and audience-performer interaction than any other concert. This observation indicates that folk music performances, by their nature, encourage the audience to become participants in any setting.

f) FOLK FESTIVALS

Folk Festivals are the most "special" contexts for folk performances primarily due to the extreme informal situation of the outdoor festivals and the outdoor stages. Occuring only once a year per

area (i.e., Edmonton, Calgary, etc.), these summer Folk Festivals, because of their outdoor setting, can accommdoate thousands of audience members and up to a hundred or more performers. The performers cover a very wide range of musical styles and range from internationally famous stars (also known as "big names" or "crowd drawers") to unknown high calibre musicians to local performers, and may also include clowns, mime artists, poets, children's performers and storytellers. The very informal setting promotes very close proximity to performers both onstage and offstage and for this major reason, folk festivals are much more conducive to audience participation and audience-performer interaction, than any of the other settings previously mentioned.

Most festivals are two or three-day affairs, and they usually host multiple stage events during the day and a series of mainstage performances at night. A children's area is a part of every festival and this is directly observed in the audience makeup, which includes individuals of all ages and socio-economic backgrounds, families, and people who are not usually at other folk music performances during the rest of the year.

The Edmonton Folk Music Festival, the largest in Alberta, is held in August and drew over 15,000 audience members in 1983. The three-day event begins on Eriday night with a mainstage concert. The mainstage concert is a series of performances by different performers, usually starting off with a bluegrass group and ending with a very well known performer. The Saturday and Sunday formats are identical: multiple stage events from late morning to late afternoon, and a long mainstage concert from late afternoon to late evening.

The daily multiple stage events of a Folk Festival present the

greatest degree of audience participation and audience-performer interaction found in any folk music performance context. At the Edmonton Folk Festival, there are usually four workshop stages, one children's stage, and one workshop tent, where performances run simultaneously. In the workshop tent, audience members are encouraged to bring their own instruments (whether it be voice, songwriting, guitar, percussion, etc.), and participate with the performers and learn new techniques. These tent workshops are always well-attended and there is a high degree of participation; people attend in order to participate. The children's area stage is run in such a way as to maximize the children's participation and their interaction with the performer. Participation takes the form of singing, clapping, and stamping along, acting out songs, and children actually on stage to "help" the performer.

The four workshop stages present different theme concerts (running a very tight schedule back-to-back). These performances usually take the following form: one performer acts as host, and various performers perform on this particular theme either separately or together. The interaction between the various performers, the informal performance set up, a stage elevated less than a foot and slightly sloping towards the audience, the informal performer self-presentation, and the occasional addition of an audience member (who may or may not be a performer) to the stage, all spark audience-performer interaction and audience participation. There are always six choices of concerts at any time during the festival event, such that an audience member must decide what he/she will enjoy the most when choosing which performance event to attend. This results in audience attending workshop stages who are

highly interested in and receptive to the theme of the performance or the performers; thus, the audience members are more willing to participate in the performance and interact with the performers. The performers faced with such a receptive (and usually pleased audience) will perform and interact to satisfy their audience and fulfill the audience members' expectations. The workshop stages are also a venue for single performer concerts: these performers are either not included on the mainstage format (due to time constraints or inexperience of the performer) and this allows them to perform individually; or the performers are of such status or calibre that there is a demand to see them perform alone in addition to their mainstage performance.

The mainstage concert is the only event occurring during the evenings of the folk festival. Performances are short (from 25 to 45 minute sets) and are quickly followed by another performance. Because of the workshop participation experiences earlier in the festival, both audience members and performers are very amenable to interaction and participation. Performers must project their image quickly and perform their best in the short mainstage performance, as well as try to promote interest and interaction, because they are under two factors of heavy pressure: time constraint and competition from other performers that play before or after their performance (who are also trying to excite the audience and win them over). The audiences, who by having had a very large exposure to many different calibre performers in a short space of time, have developed a keen evaluative sense. Not only do they now consciously evaluate the performers, but they have come to expect good performances and also realize how much their interaction and participation are crucial in performance.

At the mainstage performance, audience participation takes the form of : 1) singing, stamping and clapping along; 2) joining into the performance at specific times in specific ways when requested by the performer to behave in such a way; 3) shouting out requests, appreciation, criticism, and disapproval; 4) and dancing to the music. Some performers will have almost all the audience dancing but this is rare, and dancing usually occurs among groups who go to on the periphery of the audience - sides and back - and only to certain groups or performers or certain musical styles. Ovations occur seldom during the evening, but have a tendency to occur for the last performance, which is due not only to the high calibre of these final performers, but also due to the fact that people have been sitting on hard ground for a long time and are ready to go home.

The Calgary Folk Festival, another major Alberta folk festival, is a two-day reduced version of the Edmonton Folk Festival. Its sponsors are (also) the managers of the Calgary Folk Club and the whole festival is on a much smaller scale than the Edmonton version: fewer performers, fewer workshops, small audience (maximum of 3000 in 1983). The response has been overwhelming to this small festival in spite of three years of inclement weather and the 1984 festival boasted an attendance of 16,000. Due to this remarkable audience increase, plans for a 3-day festival for Calgary have already begun for 1985, which can be expected to be very similar to the Edmonton Folk Festival.

The other major Alberta festival, The North Country Fair, held annually on the shores of Lesser Slave Lake during the summer solstice, is radically different from the two Alberta city festivals. The major difference arises from the location of the festival and not as much in

format. To attend the North Country Fair, it is necessary to camp in the vicinity of the festival (unless one lives near the site). This results in the building of an audience community for the weekend since the audience not only attends performances together but must also live together for the weekend. Performers will also often camp in the same area as the audience members to be closer to the lake or further from the designated performer area.

The three day North Country Fair includes mainstage concerts on the Friday and Saturday nights, and workshops, concerts and activities all day Saturday and Sunday. Although a program is set and closely followed, the time structure is very loose and at times almost non-existent. Performances always start late and run overtime; mainstage concerts can last until 4:00 or 5:00 a.m., weather permitting. The attendance fluctuates between 300 to 1,000 persons of all ages. The informal nature of this festival encourages more participation than any other festival due to increased contact with performers and other audience members.

The North Country Fair, held at Solstice, has the advantage of very long hours of light and the disadvantage of rain at every festival in their six year history, ranging from cooling showers in a heat wave (1981 and 1982), to sudden violent but rapidly dispersing storms (1984), to a three day deluge that caused more than one hundred tents to be under water (1983). The inclement weather does not deter festival goers; the attendance increases yearly. Bad weather, as much as good music, draws the festival community closer. This is unlike city festivals where, when it rains, people go to their homes. At North Country Fair, audience members stay at the site. The attitude is

definitely one of "let's make the best of it" and participation in the performance via dancing, singing, clapping and stamping is increased. Initially begun to keep warm, these participation activities spur on both performers and audience to high energy levels. When the rain and mud levels peak, the people are truly a captive audience. Performers respond in kind by providing superior quality, highly interactive and energetic performances. Of all the folk music performances observed for this research, the performances at North Country Fair 1983 (during a record breaking flood) had the highest level of audience-performer interaction, audience participation and audience cohesion than any other performance.

Folk festivals provide a major influence on the formative ideas and concepts for this research on audience-performer interaction and audience participation. It is at festivals that one can easily observe the tendency to diminish the distinction between performers and audience. This tendency is even more prominent because most folk performances in Edmonton occur as structured concerts that increase formality. The emphasis of all folk festivals is 1) to present many performers in a short space of time to a fairly constant audience, and as a consequence 2) to stress the role of audience as participants integral to performance. There are many ways that the audience-performer distinction is diminished and these techniques can almost be considered part of the ideology of festivals: 1) low or same level stages which permit audience access to performers; 2) natural lighting that allows performers to see the audience (the exception is late-night performance); 3) greater encouragement of audience participation coming from performers; 4) learning workshops where audience members actually

participate by learning a musical skill; 5) concert workshops which highlight "jamming" (when performers perform together without rehearsal) and informal get-togethers of like and unlike performers; 6) performers are seen offstage and are readily approachable by audience members.

This long discussion of folk festivals is for the purpose of contrast with other performance settings and also to demonstrate a probable root of folk music - informal concerts with much audience participation.

C. PERFORMANCES: THE AUDIENCE

The role of audiences in folk music performances has been considered in virtually every section of this thesis. There is no need to reiterate what has been said to demonstrate the integral nature of audiences in musical performance. The people who attend folk music performances may not always be aware of how their behaviors influence the outcome of a performance. Individual members that make up an audience have different expectations due to different experiences with life, the possession of cultural knowledge and personal perceptual knowledge, and the memories of past performances. Many of the audience members come from outside Edmonton (a large number are of British origin) and these people bring with them a different knowledge of performers and music that is perhaps not available to the audience members who have been in Edmonton for a longer period of time. The exposure to folk music and performance varies for each individual depending on that person's rate of attendance at performances and the number and variety of folk music recordings that are available for the individual. These factors may account for different evaluations, interpretations and appreciation of the same performance by different

members of the audience. But the audiences at most folk music performances are small enough and constant enough to be community oriented; this community orientation permits the transmission of information that results in greater knowledge (and a shared knowledge) of folk music and its performances. Folk festivals, although attracting a very large audience, presents almost an overload of music and performance information with the saturation of performers and events in a short time. This information can be decoded at leisure and used by audience members for future interpretation and evaluation of folk music performance. Folk festivals are also an excellent way of discovering the importance of audiences as part of performance.

The audience is continually interpreting and evaluating performances but participation and interaction in a performance is primary for knowing about the performance in particular and folk music in general.

Performance, by virtue of being bound in a spatiotemporal context, lends an immediacy to folk music performance which is also a dynamic process of audience-performer interaction. A particular folk music performance is, then, a unique and clearly bounded event that emerges from a configuration of the following factors. The first is an inventory of audience responses; a taxonomy for these responses are provided below. A second factor is the intensity of audience response within a possible range of responses. Intensity is not a value in itself but rather is an element in specifying the context of a particular occasion; this element must harmonize with the performance as a whole. Variables that do not harmonize with the performance could possibly invalidate a positive evaluation. (The use of the terms

positive and negative evaluation are used as continuous variables which allows for the focus of the study to be on audience-performer interaction rather than on the quality of performance itself.) Finally, the configuration of a specific performance depends on the combination of individual audience members and the combination of responses of a particular performance.

The term audience-performer interaction is clarified by providing an expose of audience response. A list of responses are supplied with their particular ranges of meaning and an explanation of how a particular response is used to shape performance. Audience responses (or participation activities) include:

1. **APPLAUSE:** This is a catch-all term to refer to clapping that occurs at the end of a particular song, number or performance. It denotes the recognition by an audience of an ending (song or performance). Applause response ranges from barely audible clapping to very loud long clapping combined with other responses: yells, stamping, whistles; encore requests, ovations. The intensity and duration of applause may be used to indicate degree of approval of a performance.
2. **OVATION:** An ovation occurs when all the audience members stand while applauding a particular song or performance. Partial ovations, when more than one person stands to applaud but not the whole audience, occur frequently. Ovations always occur with applause and may also be combined with responses such as whistles, yells, encore requests. Ovations signify approval beyond applause for the performance.

3. CLAPPING: This is also referred to as "clapping along" and occurs during the performance of a particular song. Clapping along consists of hitting the palms together or the slapping of a body part (like a thigh) such as when one hand is occupied holding a drink. Clapping along can be rhythmic, following the tempo of a particular song; or clapping may occur as a burst of noise to signify appreciation of something within the song. Clapping is occasionally encouraged by the performer through a direct request or by the performer's own clapping.
4. LAUGHTER: Laughter is very important in establishing the rapport between the audience and the performer. To incite laughter, performers tell jokes, anecdotes, and stories; they also use sarcasm, satire and facial expressions. Audience laughter may also occur during a song due to humorous lyrics or a humorous song delivery. Audience members can also involk performer laughter through shouted remarks, enthusiastic participation, or self-consciously inappropriate behavior (for example, making funny noises at the request of a performer).
5. STAMPING: Also referred to as "stamping along" stamping includes light and heavy foot-tapping as a rhythmic accompaniment to a particular song, and also heavy stamping along with applause at the end of a song. Stamping will often occur along with clapping during a particular song.

6. HEAD BOBBING: Movements of body parts, especially the head, is another form of audience participation in a performance. Body movements are restricted to what can be done while sitting. Like stamping and clapping, this response is mainly a rhythmic activity and may also indicate agreement with what is said by the performer (i.e. nodding).
7. SINGING ALONG: Audience singing along during a particular number can happen with or without the performer's request. When audience singing occurs without the performer's request, it is because the song is known to the audience or the song has lyrics that are easily "picked up". Often, the performer will ask for participation on a well-known song or the performer will teach parts of a song to the audience in order to make it easier for the audience to sing along. If the performer's request for participation is not fulfilled, it can be due to: a) difficult lyrical or melodic structure; b) confusing instructions; c) an unappreciated song.
8. WHISTLES: There are two forms of whistles common to folk music performance. The first is a quiet melodic whistling that is used as a "whistling along" to a song similar to clapping, stamping, or singing along. The second is a loud, short "wolf" whistle; this whistle is used during and after a song or performance to indicate approval (similar to applause, yells, bursts of clapping or stamping).

9. YELLS: The response category of yells (hoots, hollers) includes the wide range of sounds produced verbally. These can be actual words such as "more", "great", "wow", "encore"; or they can be non-sense exclamations such as "yih", "yahoo", "yip", etc. Yells usually occur to denote approval and enthusiastic participation. In the case of a poor performance, yells will be used rarely to denote disgust or disapproval with exclamations like "ugh" and "boo".
10. DANCING: Dancing is a form of audience response restricted by setting. It occurs most often at outdoor concerts and festivals. Dancing is interpreted positively and encouraged by performers who want the audience to participate. (The more people dancing, the more enthusiastic the response will be to the performer).
11. WITHHOLDING ACTIVE PARTICIPATION: The absence of active participation within a performance can indicate a variety of meanings dependent on context and interaction factors. When the audience is passive but still attentive to the performer (which can be deduced by body posture, visual contact, lack of chatter), the performance can be positively evaluated. When the audience is passive but shows signs of boredom (fidgeting, chatter, ignoring the performer), the performance is usually negatively evaluated. Although quiet audiences may appear similar, closer observation reveals signs that indicate the difference between audience approval or disapproval of performance.

12. RUDE NOISES: Rude noises (also referred to under the category of yells) or catcalls refer to noises made in an expression of disgust or contempt for the performer or performances. These noises are usually verbal (although not necessarily comprising of words) or can be an imitation of body noises (belching, passing wind, etc.)
13. LEAVING THE PERFORMANCE: The act of leaving the performance setting becomes an interactive response if it is done at certain times or in a certain ways. For example, if an audience member leaves during a song while complaining or showing his or her disapproval clearly, then this definitely indicates a response to the performance. People leaving a performance must be carefully observed to determine whether their behavior actually indicates a response caused by disapproval or an actual physical need to leave the setting (such as discomfort, illness, need of a washroom, notification of emergency).
14. COMPLAINTS: Complaints are verbal statements uttered by audience members loudly enough to attract the attention of other audience members and/or the performer. These statements are of a negative nature and are used to indicate displeasure or disapproval of some aspect of the performance: quality of performer or performance, sound problems, problems with other audience members, presence of sexism/racism, physical discomfort.
15. INSULTS: This is the most succinct form of complaint and is directed to a performer. Insults indicate audience members'

disapproval of the performer or performances and the audience's unwillingness to accept what they do not like. When this occurs, performers either attempt to change their performance to suit the audience or they end the performance by walking off the stage area.

Although this list of audience participation activities isolates possible responses, the responses usually occur in combination with other responses. The amount of participation within a song is also evident in the intensity of the applause: the more participation within a song, the louder and the longer the applause at the end of a song. Generally, the audience responses that arise during audience performer interaction occur because: 1) the performer encourages or invokes a particular response such as clapping, singing, stamping or laughing; 2) the audience members want to note or highlight a particular point in a song such as a vocal or instrumental solo; 3) there is recognition of a particular issue and consequent agreement or disagreement with it; 4) the audience wishes the performer to know their approval or disapproval of the performance.

An auxiliary study of audience-performer interaction was undertaken to determine the suitability of using concepts of non-verbal and interactional behavior. The study, an observation of one university class lectures had three advantages that were not present during folk music performances:

1. a constant unchanging audience (the students were the same for every lecture and this permitted the observations of particular individuals over long periods of time).

2. a constant performer (the instructor never varied).
3. the subject content remained fairly constant for the course of the lectures as opposed to a new performing style or musical genre at each performance.

EXAMPLE: Study of communication in a "performance" perspective

Performance and response to performance is inevitable in human communication. Although this phenomenon occurs for all linguistic activity, it is most obvious in "special" communicative events such as musical performances, theatre, and lectures: basically, it is recognized more where there is a pre-determined performer or group of performers who are to some degree more separated from an audience than in casual conversation or reading activities. For this particular study, I am interested in the performer-audience interaction manifested in the context of a university lecture situation.

This small observational project was undertaken not only to observe some particular performance behavior but also to test some fundamental assumptions I hold on performance in general. It is my hope that the observation and the analysis of university lecture performances will help to clarify certain aspects of performer-audience interaction and permit generalization.

My own research at the South Side Folk Club and other concert events in the city began as an attempt to discover why a particular performance seems more enjoyable than another (which is judged by the audience's visible signs of approval or disapproval) and became a study of the behaviors of both performer and audience associated with

establishing an interaction. From these observational studies and the quest for understanding the abstract ideal of a "successful" performance, some concepts and hypotheses have been derived:

- 1) The different forms of interaction in a performance event depend on the variability of the performance, the audience make-up, the location of the performance, and the type of music being played.
- 2) Some kind of rapport must be established early in the performance to clarify the roles of the participants and to indicate what kind of response patterns are expected.
- 3) The performer must meet the role expectations without compromising musical sound or ability. The audience needs to understand and accept what is expected of them.
- 4) The excitement and energy of the music, or the mood and emotional level must be transmitted to the audience so that the audience members actually feel themselves to be a part of the performance and are not alienated from the music produced.
- 5) High quality performing is a function of a performer's musical ability, storytelling ability and knowledge of the music, and ability to establish interaction with the audience.

- 6) The performance must show: the benefits of experience (the performer must be equal to or better than the last performance given) and respect for the craft of skillful musicianship and the art of music.

In the study of university lectures, many of these concepts and hypotheses will be used as guidelines for deciding on which behaviors to focus and to determine if one can speak of lectures as being instances of performer-audience interaction. This study may also help to clarify and understand the concern of whether or not a musical performance is unique and special - a performance that is fundamentally different than other communicative events. The ultimate goal is to discover possible generalizations on performance which could lead to an understanding of human communication.

The method for this research project is one of participant-observation as an audience (student) member. The information is supplemented by my own experience as a teacher, which provides me with insights as a participant-performer (instructor/professor). The two classes/lectures under observation are both senior courses; one is an introductory course in anthropological linguistics and the other is an advanced course in film studies. The courses have similar enrollment of about 25 students.

The observations seem to indicate clearly certain patterns: 1) highly different personalities which lead to diverse performing styles and the use of different techniques to maintain attention; 2) differing expectations on both the part of the instructors and of the students in each lecture situation as to how much participation is required; 3) that a difference in context and subject matter and approach may be the key

in determining interaction; 4) how the maximization and the minimization of performer-audience distance can be manipulated to suit the perceived needs of the class. What has not been made very clear in the descriptions but is none-the-less a significant observation is that both instructors transmit an enthusiasm to the student for the material being studied. This enthusiasm is present in the lectures to such an intense degree that class-time seems to go very quickly in both situations. It is also noteworthy that students appear to enjoy both types of lectures and rarely complain of the inadequacies of the performance.

The instructor for the course in anthropological linguistics presents a lecture in such a way that will maximize verbal student participation. All of the behaviours attributed to the instructor demonstrate a desire on her part to establish a performance that is highly conducive to audience-performer interaction. The film studies instructor presents a performance with emphasis on the development of his lecture relatively independent of student input. Active participation by the students is not encouraged but the instructor alone is not responsible for this minimal interaction; the context and the subject matter also promote this distancing.

From the information from the university lecture observations, it is possible to supplement my existing information on audience-performer interaction:

1. Interaction is dependent not only on personal charisma and the request for participation but also on the nature of the performance context. Some contexts do indeed inhibit audience participation but this does not always entail an alienation from the performer. Rather, it seems to consist of some awareness of what is

appropriate and is decided by both the performer and the audience usually on an implicit level.

2. Rapport with students (audience) can take on many forms but must be established to clarify roles and role expectations by both performer and audience.
3. Greater knowledge or proficiency in a subject area by an instructor (performer) than the students (audience) must be demonstrated.
4. Enthusiasm for what is being done appears to be a crucial element in establishing a reason for the performance and necessary for the maintenance of audience's attention.
5. Audience responds to what is being performed in a multitude of ways including body shifts, smiles, laughter comments, questions, signs of disapproval. The performer is aware of these responses and the performer builds on these responses - for example, allowing the class to discuss a controversial point raised by a student or building on humor if warmly received.
6. Usually a situation that allows for great performer-audience interaction is the preferred event but observations show that the audience seems willing to compromise this participation in return for a performance that works even better in the absence of overt interaction.

What this study has provided is a chance to look at performer-audience interactive behavior in a different context than musical performance. This has resulted in an awareness of the many different performance situations that, if carefully studied, yield useful insights on the nature of performance and an understanding of successful performance.

D. PERFORMANCES: THE MUSIC PERFORMED

As mentioned earlier in the "Preface on Folk Music", the phrase folk music performance includes a very wide range of performers and musical styles, leading to a diversity of musical performances. By far the most common song category heard in Edmonton (due to both abundant supply and enthusiastic demand) fits into the traditional British style detailed below. Strikingly similar performances to the British style in terms of audience-performer interaction and audience participation in all forms of traditional music: French, French-Canadian, Anglo-Canadian, American, Cajun, Gospel, Blues, Bluegrass, Cowboy tunes, some Country and Western, and also to some extent old-time Swing. Ethnic music is also considered traditional as is storytelling (which is perhaps one of the oldest performance activities).

Variations in the performance outcome of these different song categories are dependent on the performer's own style, the rapport established between performer and audience to promote interaction, and the audience's willingness to accept the performer and participate in the performance.

Contemporary folk music written by singer-songwriters from Britain, Australia, Canada and the United States are usually written and performed in a traditional way and in any of the styles mentioned above;

the audience response also tends to be similar to the response to traditional styles. Major factors that affect the audience's perception of the performance (and consequently their participation) are how the songs are presented and whether or not participation is encouraged. This is important because the songs, being contemporary, have not yet been established in the repertoire and are not very well-known.

Singer-songwriters represent the largest category of performers labelled as folk musicians; they cannot be identified by style since, like the "style" of contemporary folk, they can adopt one or more of the traditional styles. It is from this very large resource pool of songs together with the folk audience's appreciation and response to a particular song, and the repetition and performance of the song by different performers that make the song become part of the traditional repertoire: the classic "folk song".

A song can be said to have become traditional (even if it is less than ten years old) when: 1) performers other than the songwriter perform the song with regularity and success, 2) the public is unaware of who wrote the song, 3) when the song is considered much older than it is and 4) when the song becomes more famous than the songwriter. Examples of this contemporary to traditional song change-over are:

- many of the Woody Guthrie songs (Dust Bowl ballads)
- Eric Bogle's "And the Band Played Waltzing Mathilda"
- Ralph McTell's "Streets of London"
- Tom Paxton's "The Last Thing on my Mind"
- Stan Rogers' "Barrett's Privateers"
- Si Kahn's "Aragon Mill"
- Steve Goodman's "City of New Orleans"

Although many audience members are aware of the original songwriter, there are more people who consider these songs as traditional and belonging to the people ("to the folk") than as the property of a specific songwriter much less a still alive songwriter. On the other hand, the research done in folk song interpretation demonstrates that if a person is familiar with the songwriter's performance of his or her own song, this is always the version preferred and considered to be the best interpretation. (The folk song interpretation experiments also indicated that the first version of a song that was heard by a listener was often considered to be the right one or the best one; for example, the song "City of New Orleans" (by Steve Goodman) was made most famous by performer Arlo Guthrie and many considered Guthrie to be the author and also considered the Guthrie version as the definitive interpretation of the song.

The following example chosen for detail study outlines a typical audience response (both audience-performer interaction and audience participation) to a traditional folk music performance. As stated before, since this style is almost a prototype of other styles, it is the best example for elucidation.

Traditional British

This style is characterized primarily by the folk music from England, Scotland, and Ireland, and includes ballads, chorus songs, and instrumental tunes. The emphasis is on music written before the twentieth century (anonymous or authored), celtic music, and contemporary music written in a traditional manner. The concerns expressed in the lyrics are about the British people, their life, their problems, their interactions, and their specific national identity.

Tempo, rhythm, pitch and instrumentation may vary widely from very slow ballads to break-neck speed reels and jigs. A cappella number occurs frequently but much of the performances include at least one or more of the following instruments: guitar, flute, wooden flute, tin whistles, bodhrans (celtic drum), fiddles, bagpipes, bouzoukis, banjo, dulcimer, and concertina. Other instruments are used but not with the regularity that the above-mentioned instruments are.

Performers of the traditional British style of folk music are (not surprisingly) British, or of some close or distant British origin; they usually lie in Britain, or one of the "colonial" countries, or are fairly recent immigrants to other countries. The performers' training varies from a classical music training to apprenticeship under another folk musician to "picking it up" and "playing by ear". An individual performer's repertoire may include the wide range of music in the rubric of "Traditional British" or may be a concentration on a specific stylistic or regional feature and the choice of music performed always depends on the performer's skill on the instruments used, his/her knowledge of the music in the genre, the performer's story-telling abilities, his/her geographical or regional connection with the music, and his/her specific preference of songs or tunes.

A traditional British Folk performance attracts a very large popularity in Edmonton. The South Side Folk Club is run by Scottish immigrants; consequently, many of the performers brought over are British. There is then an unsurprising tendency for the audience to be composed of recent British immigrants or people of British origin.

Singing, clapping and stamping along are the forms of audience participation occurring most often at this genre of folk music. They

are used extensively and enthusiastically because: a) the songs usually include choruses, b) the songs are already known to the audience, the songs contain enough repetition to make it easier to pick choruses, and d) the performer may be clapping and stamping as accompaniment and this encourages audience members to do likewise.

Audience-performer interaction is usually quite high due to the familiarity of both the music and often the performer (either through recordings or previous performers). Performers will often encourage participation by teaching a chorus, asking people to sing along, joking and talking to create a more intimate atmosphere, and invoking audience empathy for his/her concerns which may be political, cultural, environmental or social. If the performer is successful at establishing this communication and participation, and if the audience is composed of members willing to participate, empathize and interact, then audience-performer interaction is of a positive and appreciative nature.

A representative of this genre, Dougie Maclean, a traditional song interpreter and singer-songwriter from Scotland, served as a focus for analysis. His folk club concert on January 9, 1982, was both recorded and studied through participant-observation, and a second Edmonton performance at the Provincial Museum Theatre on January 21, 1982 was subject to only participant-observation analysis. A three hour informal interview and a one hour formal radio interview was conducted on January 21, 1982. Dougie Maclean's virtuosity on fiddle, which developed through his experience as a street musician and which caused his initial discovery by the famous Scottish folk group, the Tannahill Weavers, is the energy climax of his performing repertoire. His desire for audience participation comes across in all of his music (both in vocal and

instrumental numbers) thus the energy and excitement is maintained throughout an entire performance.

Most of his repertoire leans on traditional Scottish and Celtic music which has inherent possibilities for audience participation because traditionally and presently this music depends on the interaction of the audience through clapping, stamping, yells, and singing along. Dougie Maclean's traditional songs, both the ballads and the more up-tempo chorus songs, are suited for an audience singing along; the same is true for his own compositions which lean heavily on the traditional heritage for both song lyrical content and musical form. His gentle requests for audience participation are usually drowned by immediate participation and a simple action like picking up his fiddle is greeted with cheers and applause, because the audience eagerly anticipates the energetic fiddling to come and their own chance to participate.

Not only Dougie Maclean's music but also his performing technique leads to audience-performer interaction and audience participation. His constant between-song-patter, his jokes, stories, introductions, historical remarks inform and enliven the audience and make them part of the music he plays. All of his comments help to show his knowledge of, and his love for the music he performs; this infectious enthusiasm for the music is always passed on to the audience. The recording of the performance simply reinforces the participant-observation information of his being a musician able to communicate, impart energy and knowledge and devotion to the craft of music and performing without sacrificing musical content.

Dougie Maclean does play for many British ex-patriates when he plays in western Canada. He is aware of his role of "bringing Scotland over" and fulfills it to some extent with his large traditional repertoire. But he neither sacrifices his quality material (which does not depend on a certain ethnicness or nationality) nor does he ignore his own compositions to oblige and play "old country" songs for homesick Scots.

Dougie Maclean played both at the Orange Hall, where a very successful performance in terms of quality music, audience-performer interaction, and audience participation occurred, and also at the Provincial Museum Theatre, where the magnitude of his performance succeeded in transforming the more impersonal concert hall into a folk club atmosphere. This was due to Dougie Maclean's insistence on treating each concert situation in the same way in hopes of achieving intimacy and intense audience-performer interaction in any location. The audience at both performances were willing to participate and interact thus aiding the success of the performance.

E. PERFORMANCES: THE PERFORMERS

Differences in performer style have already been mentioned in the previous section. What needs to be emphasised now is how much a performer's personality, style, professionalism and quality of performance influences the audience in terms of interaction and participation. As will be obvious in the accompanying examples, perfect audience-performer rapport is rare but any kind of rapport leads to audience-performer interaction even if this interaction is negative (such as ignoring the performer or being insulting to the performer). A performer must judge his or her audience and must try his or her best to

adapt to the audience's expectations without compromising his/her own interests to achieve a successful performance. Credit must be given to promoters and organizers of folk music performances for the careful choice of performers and their promotion because seldom does a large discrepancy of interests (between performer and audience) result.

A more common occurrence is a discrepancy that produces enjoyment and a feeling of satisfaction and fulfillment because a known performer has produced the unexpected by performing new songs, has mastered a new instrument or new musical style, is part of a new group, has adopted a different performing technique, or has new stories for the in-between song patter. It is important for a performer to be constantly evolving so that the performer can maintain an audience's interest, an audience who has heard this particular performer at least once before and quite possibly several times. But the changes must be gradual and a distinct improvement over previous performances must be obvious because part of an audience's role expectations include the hope that the performer will be better than the last performance and at least as good. This same principle is even more important for performers who made a previous poor showing; a change for the better will be over and above expectations, and will result in a highly positive evaluation.

The following examples demonstrate types of performer styles that lead to different audience-performer interaction and audience participation in a folk music performance.

On November 1982 at the South Side Folk Club (Orange Hall location), one of the performers was a local musician, Bev Ross. Her performance is the best example of discrepancy between audience expectation and actual performance. Playing the electric piano (almost

a sacrilege at a folk concert); Bev Ross presented a nightclub oriented performance. The audience clearly showed its displeasure and disinterest by ignoring the performance, by talking among themselves during the songs, leaving the concert area to get food or drinks, and only barely acknowledging the end of a song and the set by scattered unenthusiastic applause. The musical sound was definitely not of the folk idiom and the lyrics were also more suited to a trendy nightclub atmosphere. No active audience participation such as clapping, stamping, or singing along occurred, even when encouraged by the performer. The audience, by withholding their active participation, made it clear that this performance would be negatively evaluated because it did not emphasize an active or interested audience - the audience remained passive and unexcited.

The next example considers the Vancouver-based performer Ferron who has performed for the South Side Folk Club three times and once at the Edmonton Folk Festival. The first performance occurred in November 1980 at the Orange Hall location. During that performance, Ferron was able to make the folk club audience (who is usually most partial to traditional British music) laugh, interact and participate for nearly five hours as she drew pictures of her world in song and stories. Although there was a large contingent of feminists (about 20) who had made their first appearance at the club for Ferron's benefit, their positive bias on behalf of the performer was not what stirred up the audience's interest. Before the first set was over, the majority of the audience members were more vocal than the women's group in the demonstration of a positive evaluation and were working at strengthening an already established rapport. This performance was also noteworthy

because it lasted more than one and a half hours over the usual time limit; this was accomplished without ovations and with only one encore. Ferron was encouraged to stay and perform through the positive feedback of the audience. With this almost ideal performance in mind, audiences held a high role expectation of Ferron which she failed to fulfill at her next Edmonton appearance - The Edmonton Folk Music Festival. The failures were considered in terms of both sound quality and attitude to audience. Ferron had shown herself previously to be a warm, humorous performer and a skilled musician; none of these qualities appeared during the festival performance and the audience reacted by responding negatively with decreased interaction and participation and a negative evaluation.

Ferron's good reputation was enough to cover the festival's poor showing because Ferron's next Edmonton appearance sold out the Provincial Museum Theatre (capacity of 400 persons). Ferron, although plagued by a cold, put forth the familiar warm humorous persona and the audience proved itself very willing to participate by singing along and interacting with the performer. But the performance was considered flawed because Ferron spent more time talking than singing and this caused fair consternation and disapproval among audience members. Ferron was made very aware of the audience's position by audience yelled remarks but did little to rectify the situation and only gave her cold as an excuse. Thus, a problem of successful feedback occurred and as a result, audience response and evaluation of the performance was not without mentioning the drawbacks and the postulating of a "performance that could have been". Ferron's last Edmonton appearance in November 1982 saw a fulfillment of role expectations with added changes for the

better. Performing again at the Provincial Museum Theatre, Ferron gave a solid performance of adequately balanced anecdotes and songs, and included much new material in her repertoire. She also encouraged participation and interaction by asking people to sing and clap along, and taught parts of the new songs to the audience so that participation would be easier. The audience responded enthusiastically by increased audience participation and intense maintenance of the audience-performer rapport.

What this extended example demonstrates is multi-dimensional and relates mainly to audience response and evaluation: 1) it represents an audience with a good memory for the positively evaluated performances and a tolerance for a certain amount of failures, 2) the subsequent perseverance of an audience at recapturing that ideal performance moment, 3) the power of individual members influencing other potential audience members (the audience at Ferron's concerts keeps expanding), 4) it represents the audience's role of evaluation of the performances through their participation or their withholding of their part in interaction, 5) and shows how audiences do not accept what they consider inferior but will give performers more than one chance and will warmly reward superior quality with intense participation and loyalty to a performer.

Another example of performer style contrasts two well-known singer-songwriters that have appeared frequently in Alberta both in personal concerts and as participants at the folk festivals: Eric Bogle (from Scotland originally and now residing in Australia) and Canadian Stan Rogers (who died tragically in an airplane fire in June 1983). Both of these men have well-known songs that are becoming, as discussed

earlier, traditional folk songs; both encourage high intensity audience-performer interaction and high levels of audience participation in a performance. Both are admired by other performers and a varied audience and both are favorites at folk festivals. Major differences exist in their performing styles, their humour, and the musical and lyrical content of their songs. Eric Bogle has become a legend with his anti-war songs that people credit to much earlier times, his song of poverty and despair in Scotland and Australia, and his calm and sensitive approach in dealing with social issues and a well developed sense of humour. Stan Rogers' songs are about people and about Canadian life; his topics cover every region in Canada and show his concern for what people are doing and how they are surviving today. If despair ever enters his songs, hope and strength dominate so the songs have a very different emotional impact than is found in the Eric Bogle's songs. When Stan Rogers' songs are performed now (as they have been continually performed since his death), there is an added emotional impact of the shock of losing a songwriter whose perceptiveness about people and his genuine caring about people were always found in his songs. (An interesting note is that Eric Bogle now performs one or two of Stan Rogers' songs; before his death, Stan Rogers had taped a radio show talking about his meeting Eric Bogle, the great respect that he had for Eric Bogle, and the wonderful songs that he had learned from him.)

All the major folk festivals in Canada dedicated their 1983 festivals to the memory of Stan Rogers and to the legacy of song and high energy performance that always emphasized the importance of the audience. His actual performance style, which always included his brother Garnet and a bass player, exuded the love of life, the strength

of character, and the caring that are found in the songs. The audience, encouraged by such warmth, were always ready to participate by singing the songs that had been taught to them by the man who wanted to interact with his audience. Stan Rogers' songs are now often performed by other musicians but although the audience is happy to hear the songs, there are often negative comments about the interpretation. Only Garnet Rogers seems to be able to be above reproach in his interpretation.

Eric Bogle's performance depends not on projecting a strength persona but rather in making people think on certain issues by describing the situations of his song's characters. His gentle, sensitive treatment of the audience as a group of intelligent people who will understand the sadness and pathos and injustice portrayed in the songs, make the songs even more memorable as audience members are requested to participate on an intellectual and emotional level. The satirical mocking songs (such as "You're a Bloody Rotten Audience" and "The Aussie Take-Away") and the humorous songs provide lighter moments. Audience-performer interaction and audience participation at an Eric Bogle performance is always at a high level but the emotional level of this participation changes with the moods of the songs.

Both Eric Bogle and Stan Rogers are considered important contemporary songwriters and the audience support for their achievements was created not only by the songs but by the dynamic performing style that recognized the importance of audience as participants in folk music performances.

Another example of a "living legend" folk musician is Robin Williamson, a published poet and founding member of a very important seventies folk (and folk-rock fusion) band called The Incredible

Stringband. Robin Williamson performed memorable sets at the first Edmonton Folk Music Festival in 1980 and returned to Edmonton in October 1983 to perform at the South Side Folk Club (Orange Hall location). Because of his fame, his reputation as a highly skilled musician and harpist, and his fairly lucrative career for a folk musician, Williamson is held in awe by many audience members. This was obvious before the performance and during the breaks because of the way the audience members looked at the performer and talked about him in admiring tones.

Robin Williamson's performance at the folk club presents an interesting combination of audience response and audience-performer interaction that is highly unlike the other performances studies. For some parts of his performance, the song category and mode of performance were in the line of traditional British folk music. Playing guitar and singing ballads and some sing along songs. Robin Williamson elicited the range of responses common to this form of music (as elaborated above). Humour played an important role throughout his performance and people were laughing constantly at his comments and some of his lyrics. Audience response and interaction changed when Williamson played harp tunes: a quieter, more passive stance was adopted during the song and broken abruptly by loud applause at the end of a song. A complete transformation of audience response became evident when Robin Williamson recited poetry and ballads, and told stories; the audience was very quiet and very attentive to the words, imagery, and story. To say that the audience members were on the edge of their chairs is not a gross exaggeration.

The wide range of response, going from loud, boisterous, active participants to spellbound quiet mental participation, testifies to

both: 1) the ability of the performer making these extremes enjoyable, and also 2) the audience's willingness to adapt their responses by trusting that they would not be disappointed by the performer. As evidence of this performer's power, during a fifteen minute recitative piece (with minimal accompaniment on harp), the audience remained completely quiet with no overt movement and no chatter. At the end of the recitation, a full five seconds elapsed before the "spell was broken" and the audience responded with a very long loud applause, yells, whistles, and stamping for several minutes.

The Robin Williamson performance at the folk club provides an example of not only high quality performance, but also of the combination of many different kinds of responses in the audience-performer interaction, spanning very active participation to an almost state of tranquility.

This section began with an example of discrepancy in expectation. An example where no discrepancy occurred and almost exact fulfillment of expectations was present were the Vin Garbutt performances at the South Side Folk Club - Orange Hall location. His initial performance in September 19081 provided the prototype Vin Garbutt performance. The main performing traits and interaction strategies displayed were humour which sent people into hysterical laughter, and humanism which created an empathy for himself and for the characters and the issues that he portrayed in song. Audience members were seen wiping away tears from both extremes of emotions. Although laughter seemed the most prominent audience response, Vin Garbutt had little difficulty encouraging people to sing along with his songs or to clap or stamp along on his penny whistle tunes. Coming from the heavily

industrialized section of North England, Vin Carbutt's repertoire is composed mainly of songs depicting social problems of his area and also includes traditional British tunes characterized by either humour or social comment.

Vin Garbutt's two subsequent performances at the folk club (November 1982, April 1984) reinforced the audience's expectations by displaying the appreciated blend of humour and humanism. Some of the same jokes, and anecdotes were repeated in the second and third performances but the laughter was as hysterical as it was on the first telling of the stories. Even a physical joke was repeated with success: Vin Garbutt closes his eyes and starts a very lively whistle tune: people immediately start to stamp their feet rhythmically; Vin Garbutt's eyes open in terror and he stops the tune out of "fright of being attacked"; the audience dissolves in laughter. This sequence occurred at all three performances and was successful every time. Although some of the jokes are the same (perhaps to make the audience at ease with a familiar interaction). Vin Garbutt's repertoire is continually changing in terms of songs and issues and interpretations; this allows for a change in audience responses while providing the audience with the familiarity of an established audience-performer interaction.

Familiar in a closer way is the Canadian singer-songwriter Joan MacIsaac. Originally from Eastern Canada but now based in Edmonton, Joan MacIsaac is a common figure in the Western Canadian folk circuit. She has performed at four of the Edmonton Folk Music Festivals and was also observed three times in performance at the South Side Folk Club - Orange Hall location (September 1981, December 1982, December 1983) and twice at the Provincial Museum Theatre (December 1982, May 1984). Her

frequent performances have allowed the Edmonton folk audiences to become very familiar with her repertoire, and at the same time, sensitive to the changes in her performance manner. Maturation of performance and increasing professionalism are noticeable with each subsequent performance, but like Vin Garbutt, Joan MacIsaac maintains some continuity in her repertoire that provides familiarity and encourages a continued audience-performer interaction. Her development as a performer is also obvious from the degree of importance given to her status: from workshop stages to mainstage act at the folk festivals; and from opening act to main act at the South Side Folk Club.

The audience responses at the Joan MacIsaac performances seem to depend on two major factors: 1) the audience's knowledge of her songs through recordings and other performances, making it easier for members to understand or sing along; and 2) the performer's own delivery which is heavily dependent on facial gestures to incite participation. In the earlier performances, facial gestures, self-deprecating humour, and a type of cuteness, were her major methods of evoking audience response; it worked at the time and helped her build an audience that was knowledgeable about her material. However, dissatisfaction with these gimmicks tend to set in if they are maintained past their initial usefulness. A dependence on the strength of her singer-songwriter abilities and her interpretation of a few traditional ballads rather than on attention-getting devices became apparent in her December concerts in 1982. This coincided with an increased in audience participation in her performances through increased laughter, singing and clapping along. The audience-performer interaction seemed to be one of the audience positively reinforcing changes in the performer.

The most recent developments in Joan MacIssac's performance manner, noted with great enthusiasm through increased audience participation and support, are a new physical image and her frequent teaming with folksinger Markaret Christl (another performer who was observed and who maintains intimate caring audience-performer interaction during her performances). The performances of the duo (December 1983 at the South Side Folk Club, May 1984 at the Provincial Museum Theatre, and the Edmonton Folk Music Festival 1984) were events, where with the familiarity of the previous audience-performer interactions of other performances of both performers individually, were given a new dimension. This new dimension increased the possible range of audience responses to include more participation activities than were present in Joan MacIsaac's performances along; it also showcased a potential in Joan MacIsaac's abilities as a member of a powerful duo.

Familiarity in Joan MacIsaac's case does not breed contempt but positively allows and supports changes leading to her continued progress as a singer-songwriter and as a folk music performer.

The fact that familiarity can provide a basis for audience responses and audience-performer interaction works for two folk club audience members who also perform: Ian Bowden and Lynn Chalifoux. Ian Bowden has performed one opening act a year at the South Side Folk Club - Orange Hall location for the last three years; with each year the audience response becomes more varied and intense and the audience evaluation becomes more positive. Relying mainly on other people's compositions and traditional tunes, Ian Bowden plays it safe in terms of audience response. The audience will be more apt to participate if they know the songs, regardless of the degree of professionalism of the

performer (as can also be witnessed in the pick-up staff bands that occasionally perform at the folk club). Ian Bowden's most recent club performance (February 1984) included a varied repertoire and managed to elicit enthusiastic singing along, yells, clapping and stamping on at least half of the songs. The requests for encores came from a performance induced audience-performer interaction rather than out of a kindness for a regular audience member.

Performances by Lynn Chalifoux are in a very different vein than Ian Bowden's performances. Her calm approach bears a professionalism that comes from having performed in coffee houses and clubs since her early teens. Although she does not perform publicly very often, Lynn Chalifoux's confidence on stage, her ability to establish rapport with the audience, and her encouragement of audience participation are always present. An early performance in 1981 at the South Side Folk Club involved a lot of audience participation through laughter and singing along; her performance, which included her own compositions, traditional songs, and well-known songs (a heavy John Prince - Steve Goodman influence was easily detected), was able to elicit varied and intense audience responses. Lynn Chalifoux's other performance at the South Side Folk Club (March 1983) had a completely different range of audience responses. By relaying more heavily on her own material, Lynn Chalifoux had to create an audience-performer interaction that depended more heavily on empathy as well as having to draw the audience's attention to her own life and feelings. Audience responses were limited in these performances to attentiveness to the performer, laughter, some singing along, and applause.

Both Ian Bowden and Lynn Chalifoux have the advantage of

familiarity in establishing audience-performer interaction because they are well acquainted with the audience's expectations and usual realm of responses. However, they both must work hard at achieving a distance that makes them different from the other audience members for the purpose of performing. In their performances, both Ian Bowden and Lyn Chalifoux must become the other entity of their usual position of the audience-performer interaction.

With every different performer, there is a different performance interaction and different audience responses. The examples provided above also indicate how one performer can elicit a wide range of responses within a single performance, or very different responses in different responses, or very similar responses in every performance. The element of familiarity helps to establish and maintain a continued audience-performer interaction that can serve as basis for audience response in subsequent performances by the same performer. Performers may choose particular genres of folk music or song categories that already have a type of established response. Good examples are Bluegrass music which inevitably leads to clapping, stamping, and yells; country and cowboy music that always evoke responses of stamping and yells; and celtic fiddling that always seems to need rhythmic clapping or stamping. Performers may choose to combine many different styles of music (i.e. Mattin Simpson), not as an attempt to please everyone but rather to broaden a possible range of audience responses and appreciation.

It is not impossible to list every performance observed not to note all the differences and similarities that are present. (I ask the readers who may be upset that their favorite performer is not included

in my analysis to attempt to put their observations of that particular performance in the analytic frame work and see what conclusions they can draw.) It seems almost sacrilegious to only mention Alain Lamontagne's virtuosity on harmonica that resulted in the only complete standing ovation at the Orange Hall during the three year research period; to only mention Diamond Joe White's consistent maintenance of "cowboy" persona and his accept as a "folk" musician; to only mention Martin Carthy's resurrection of haunting and beautiful British songs, some dating back more than a thousand years; to only mention Bim's outstanding a cappella performance (with no amplification due to a power failure) in a freezing cold deluge at North Country Fair to over a thousand wet audience members.....

The list of performers can go on and the list of audience response goes even further. The importance is the presence of an audience-performer interaction in some form that continues to be a major force in the shaping of folk music performance.

F. PERFORMANCE EVALUATION

The factors of the setting of performance, the audience participation, the music performed, and the performers have all been established as influencing audience - performer interaction and the outcome of a particular performance. The different settings provide:

- 1) actual physical limitations on audience - performer interaction;
- and 2) expectations on both the audience's part and the performer's part on the degree of participation in a particular location. Audience responses during a performance provide the key interest of the research and are dependent not only on the audience make-up, but also on the setting, the musical categories involved in a particular performance,

and the performer's manner of performance. Musical categories will often come with their own set of almost prescribed responses; for example, people always clap and stamp along to fast-tempo celtic fiddle playing. Performers are the undoubted focus of a musical performance. Audiences usually come to a performance to see a particular performer and consequently usually wait for the performer to initiate interaction. When audience members begin the interaction through some participatory activity such as yelling greetings or enthusiastic applause, it is because the performer is known to the audience through recordings or past performances.

The evaluation of folk music performance is an on-going process that begins with pre-performance expectations, continues during and immediately after the performance, and becomes part of the knowledge that the audience uses in evaluating subsequent performances of a similar nature. The audience's role as evaluator manifests itself in four areas of audience performer interaction.

The first is in expectations of a particular and of performance in general. Generally, the music must fall under the social definition of folk music and performers must maintain a certain level of quality and professionalism appropriate to the musical category and the setting of performance.

A second variable for evaluation is determined in the rapport that is established between the performer and the audience. A negative or ill-formed rapport results in the audience's unwillingness to participate actively which usually entails a negative evaluation; a positive or friendly rapport encourages active audience participation and, short of musical catastrophe, usually leads to a positive

evaluation of a performance.

What is evident from an observation of audience - performer interaction, is whether the audience appreciation consensus is one of enjoyment or displeasure. It is a general rule of folk music performance that approval of a performance is voiced loudly through many forms of response, while disapproval occurs at a more subtle level. The audience noise level is noticeably lower during a performance that is below expectation or that has inadequate rapport or which is evaluated negatively.

A final point in evaluation is discovered in the nature of audience participation. Positive evaluations arise from performances with either passive or active audience roles. Some musical categories and individual performers do not incite high energy excitement levels. But by appropriate expectations and a necessary level of quality, the performance can be positively evaluated. When an audience assumes a passive role, and if the usual negative responses are absent, one can assume that the minimal audience participation is appropriate to the particular performance.

What my study of audience - performer interaction has provided are indications of audience participation activities in a folk music performance, and the reasons for these behaviours. The audience pays for what they expect to be a good quality performance - they want their money's worth. The audience engages in some kind of participation (active or passive) in a performance because:

1. the type of audience - performer rapport that is established encourages one of these responses.
2. the musical category can presume its own appropriate response.

3. the location of performance can inhibit or promote participatory activity but usually the audience must participate in some manner (even if limited to applause)
4. a particular performer may consider active participation as essential to his/her performance or may prefer a more passive audience that does not interfere with his/her performance.
5. the audience is made up of different individuals that each may have a preference in terms of active or passive participation; the degree to which participation is active or passive may be dependent on whether the audience is composed of more restrained, passive - oriented audience members or of more actively participating individuals.

Audience - performer interaction occurs whether the orientation for participation is active or passive, whether the music is good or bad, and whether the performance is evaluated positively or negatively.

All of this information about what the audience does and the reasons for the audience participation in performance can demonstrate the importance of focussing on audiences in the study of performance. Within a culture's musical context, the three major variables of a performance (the performer, the audience, and the musical performance) need to be seen as integrated yet separate in terms of roles and meanings. My emphasis on audiences should not be taken as indicating that audiences are the only important factor in performance nor that the study of audiences hold the key to understanding performance. But without audiences, folk music performance would not be the socially oriented and dynamic participation events that are associated with this genre of performance.

V. CONCLUSIONS

The integration of several theories and several forms of data is an intentional choice. To come to understand an area as multi-dimensional as performance, it seems to be necessary to have at hand more than one framework and more than one kind of descriptive example. Preliminary research of folk music performances revealed four major elements constituting performance:

1. Performance is a function of musical style and quality of musical sound.
2. Performance is a function of physical context; where the performance is located determines the nature of the event.
3. Performance is a function of the performer's decisions, abilities and position of centre of attention; this is who the audience comes to see.
4. Performance is a function of audience response, audience participation, and audience interaction with the performer.

All of these correlations can easily form a generalizable basis of study on performance. As was previously stated, the first three correlations have been extensively explored in the field of Ethnomusicology. The last correlation, dealing with audience behaviour, has not been explored on its own. The choice to focus on audience rather than other factors of performance stems directly from wanting to fill in the theoretical gap as well as wanting to identify the nature of an audience's role in performance. In the three years spent observing and participating in several hundred musical performances (which includes performances other than folk music performances), certain broad generalizations about folk music performances can be safely asserted:

1. Forms of interaction within a performance depend on the variables of performer, audience, musical style, the context and the location of the performance.
2. Rapport between performer and audience must be established and role expectations must be met to a certain degree without compromising musical sound or ability or dignity of the audience.
3. Excitement and energy inherent in the music must somehow be transmitted to the audience so that audience members may be a part of the high level intensity of performance and not be alienated from the music produced.
4. High quality performing is a function of a performer's musical ability, a performer's storytelling ability, a performer's knowledge of the music and a performer's ability to establish interaction with the audience.
5. Audiences often influence and sometimes control the outcome of a performance through their intensity of participation in a performance and the degree of willingness to join in audience-performer interaction.
6. Audiences, through a form of majority consensus, and significant evaluation behavior, provide the performer with a positive or negative evaluation of the performance.

The significant behavior of audiences includes all the verbal and non-verbal communication that indicate approval, disapproval or indifference to a performance mentioned above in the taxonomy of audience response. These are also the ways that performances are evaluated by the audience as well as the forms of audience-performer interaction and the forms of audience participation in a performance.

Because this research has concentrated solely on audience response of musical performances, it does provide novel generalizations from the standpoint of all the theoretical perspectives drawn on to construct his model. that could be applicable to a study of art forms in general:

1. Audiences of some kind (viewers, listeners, spectators, participants) are a necessary part of every art form; they are the ones who do the perception, interpretation, evaluation and appreciation of the work.
2. Studies of art forms can benefit from a contextual study that includes the audience response to the particular art form.
3. A study of the meaning of a work of art may be possible with a study of the viewer/audience interpretation that imposes this meaning.
4. Art criticism and art evaluation may be more viable if more attention is spent on the process of perception, interpretation and evaluation that is done by a viewer.

This thesis began with an intention to provide an analysis of a particular set of empirical ethnographic data: folk music performance in Edmonton focusing on audience participation in the performance. The analysis and research resulted in a general model focused around audience-performer interaction. The various offshoots of the model were:

1. descriptive or ethnographic: It is possible to identify the audience's role in performance as a group of individuals without whom there would be no performance. It also provides information for a taxonomy of response and their ranges of meaning within the performance.

2. filling of a theoretical void: From the information provided by the research, there is no doubt of the necessity of considering audiences in a study of performance. The data presents audience responses that help shape performance and that lead to the evaluation of performance. It is also possible that the information on audience-performer interaction may be applicable to non-musical performance contexts where interaction is the focus. The emphasis on interaction and participation in the event rather than on the performance itself will perhaps lend itself to possibilities of cross-cultural aesthetics that is not object bounded.
3. generalization to other art forms: The model that is used to understand how experience contributes to the ongoing process of interpretation of performances can also be applied to the process of perception and interpretation of other works of art. Anthropological studies of art such as a study of performance may provide a way of looking at art that may help aesthetic theories (although not necessarily provide a solution to the problems in aesthetic theories). The study of interaction provides a subjective view of art but perhaps cross-cultured studies and comparative studies of different art forms, and the responses they evoke, may yield an objective hypothesis leading to an aesthetic theory.

Audience-performer interaction in folk music performance is a very specific ethnographic case and the proposed model was designed to study this context-bound phenomenon. However, it is the intention of this

thesis that the implications and the generalizations that arise from the research can be made applicable to other similar performance contexts and in the context of audience response to art forms.

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APPENDIX A

The following section includes the auxilliary information provided by the survey questionnaire. I have included a retyped version of the questionnaire. The original questionnaire, passed out to audience members, was in smaller print and consisted only of four pages. I have supplied sample answers of one audience group survey (137 individuals). Answers to the open-ended questions have been compiled per question. The following charts give answers of each of the 137 individuals to selected questions. The selected questions are the ones of particular relevance to my study, and in assessing both audience make-up and audience participation.

SOUTH SIDE FOLK CLUB SURVEY

THE PURPOSE OF THIS SURVEY IS TO OBTAIN INFORMATION ON AUDIENCE MEMBERS AND THEIR IDEAS ON MUSIC AND FOLK MUSIC PERFORMANCE. THE INFORMATION WILL BE USED IN A MASTERS' THESIS IN ETHNOMUSICOLOGY. PLEASE ANSWER AS MANY QUESTIONS AS POSSIBLE. A CHECK (✓) IS USUALLY SUFFICIENT.

1. SEX: ☐ FEMALE ☐ MALE

2. AGE: ☐ UNDER 18 yrs ☐ 36-40 yrs
☐ 18-24 yrs ☐ 40-50 yrs
☐ 25-30 yrs ☐ OVER 50 yrs
☐ 31-35 yrs

3. DO YOU LIVE IN EDMONTON?
☐ YES ☐ NO

3a. IF NO, WHERE DO YOU LIVE?

4. BIRTHPLACE ☐ CANADA (Prov. _____)
☐ UNITED STATES (_____
☐ BRITAIN (_____
☐ EUROPE (_____
☐ OTHER (_____)

5. NUMBER OF YEARS IN EDMONTON: _____

6. FIRST LANGUAGE LEARNED:

☐ FRENCH ☐ ENGLISH ☐ OTHER _____

7. SECOND LANGUAGE:

☐ FRENCH ☐ OTHER _____
☐ ENGLISH ☐ NONE _____

8. ADDITIONAL LANGUAGES:

☐ NONE _____

9. FORMAL EDUCATION:

☐ up to 11 yrs ☐ 14-16 yrs
☐ 12-13 yrs ☐ over 16 yrs

10. IF OVER 13 YEARS OF EDUCATION, DO YOU HAVE:

☐ TRADE ☐ OTHER _____
☐ DIPLOMA ☐ NONE
☐ DEGREE

11. DO YOU HAVE ANY MUSICAL ABILITY:

☐ YES ☐ NO

12. CHECK APPROPRIATE AREAS OF ABILITY

☐ VOCAL
☐ STRING INSTRUMENT
☐ KEYBOARD
☐ WIND INSTRUMENT
☐ PERCUSSION
☐ OTHER ☐ NONE

13. HAVE YOU HAD MUSICAL TRAINING:

☐ YES ☐ NO

14. IF YES, CHECK APPROPRIATE ANSWER:

☐ CLASSICAL TRAINING ☐ OTHER
☐ FOLK MUSIC TRAINING ☐ NONE

15. IF NO MUSICAL TRAINING, DO YOU:

☐ READ MUSIC ☐ PLAY BY EAR ☐ NEITHER

16. OCCUPATION: _____

17. DOES YOUR OCCUPATION INVOLVE MUSIC:

☐ YES ☐ NO

18. IF YES, NAME INVOLVEMENT:

☐ TEACHER ☐ RADIO WORK
☐ PERFORMER ☐ STUDIO WORK
☐ STUDENT ☐ OTHER _____

19. HOW OFTEN DO YOU ATTEND THE SOUTH SIDE FOLK CLUB:

- ☐ EVERY PERFORMANCE
☐ 12 OR MORE TIMES/SEASON
☐ 8 - 11 TIMES/SEASON
☐ 4 - 7 TIMES/SEASON
☐ 1 - 3 TIMES/SEASON
☐ FIRST TIME AT THE CLUB

20. IF YOU GO 12 OR MORE TIMES/SEASON, DO YOU:

- ☐ HAVE A SEASON PASS
☐ BUY ADVANCE TICKETS
☐ OTHER _____

21. WHICH OTHER PERFORMANCES DO YOU ATTEND

- | | | |
|----------------------------------|------------------------------|-----------------------------|
| a. FOLK/CONCERTS OTHER THAN CLUB | ☐ YES | ☐ NO |
| b. CLASSICAL MUSIC CONCERTS | ☐ YES | ☐ NO |
| c. ROCK CONCERTS | ☐ YES | ☐ NO |
| d. JAZZ CONCERTS | ☐ YES | ☐ NO |
| e. COUNTRY CONCERTS | ☐ YES | ☐ NO |
| f. BLUES CONCERTS | ☐ YES | ☐ NO |
| g. ETHNIC CONCERTS | ☐ YES | ☐ NO |
| h. BLUEGRASS CONCERTS | ☐ YES | ☐ NO |
| i. FOLK FESTIVALS | ☐ YES | ☐ NO |
| j. JAZZ FESTIVALS | ☐ YES | ☐ NO |
| k. OTHER | _____ | _____ |

22. DO YOU HOLD SEASON TICKETS OR A REGULAR PASS FOR ANY OF THESE PERFORMANCES: ☐ YES ☐ NO

23. DO YOU OWN ANY STEREO EQUIPMENT: ☐ YES ☐ NO

24. TO OBTAIN RECORDINGS, DO YOU:

- | | | |
|----------------------------|------------------------------|-----------------------------|
| a. BUY RECORDS OR TAPES | ☐ YES | ☐ NO |
| b. BORROW FROM THE LIBRARY | ☐ YES | ☐ NO |
| c. OBTAINED OTHERWISE | _____ | _____ |

25. WHAT KIND OF RECORDINGS DO YOU OWN OR LISTEN TO:

- | | | |
|----------------------|------------------------------|-----------------------------|
| a. TRADITIONAL FOLK | ☐ YES | ☐ NO |
| b. CONTEMPORARY FOLK | ☐ YES | ☐ NO |
| c. BLUES | ☐ YES | ☐ NO |
| d. BLUEGRASS | ☐ YES | ☐ NO |
| f. JAZZ | ☐ YES | ☐ NO |
| g. ETHNIC | ☐ YES | ☐ NO |
| h. CLASSICAL | ☐ YES | ☐ NO |

25. WHAT KIND OF RECORDINGS DO YOU OWN OR LISTEN TO: CONT...

- | | | |
|-------------|------------------------------|-----------------------------|
| i. POPULAR | ☐ YES | ☐ NO |
| j. ROCK | ☐ YES | ☐ NO |
| k. NEW WAVE | ☐ YES | ☐ NO |
| l. REGGAE | ☐ YES | ☐ NO |
| m. OTHER | ☐ | ☐ |

26. WHAT IS YOUR PREFERENCE FROM THE LIST CITED ABOVE:

27. DO YOU LISTEN TO RADIO:

- ☐ NEVER
- ☐ LESS THAN ONCE A DAY
- ☐ ONCE A DAY
- ☐ 2 - 3 TIMES A DAY

28. DO YOU LISTEN TO:

- | | | |
|-------------|------------------------------|-----------------------------|
| a. AM | ☐ YES | ☐ NO |
| b. FM | ☐ YES | ☐ NO |
| c. FM CABLE | ☐ YES | ☐ NO |

29. NAME PREFERRED EDMONTON RADIO STATIONS:

30. WHEN DOES THE PERFORMANCE BEGIN FOR YOU:

- ☐ IN THE LINE-UP OUTSIDE THE DOOR
- ☐ WHEN YOU HAVE A PLACE TO SIT
- ☐ WHEN YOU HAVE YOUR FIRST DRINK
- ☐ WHEN THE LIGHTS GO DOWN
- ☐ WHEN THE FIRST ACT APPEARS
- ☐ WHEN THE MAIN PERFORMER APPEARS

31. DO YOU COME TO THE FOLK CLUB:

- | | |
|--|--|
| ☐ ALONE | ☐ IN SMALL GROUPS (3-4) |
| ☐ WITH ONE PERSON | ☐ IN LARGE GROUPS (5+) |

32. IF YOU COME TO THE CLUB 8 OR MORE TIMES/SEASON, DO YOU COME WITH THE SAME PEOPLE:

☐ ALL THE TIME
☐ MOST OF THE TIME (5-7 TIMES)
☐ HALF THE TIME
☐ SELDOM (1 - 3 TIMES)
☐ NEVER

33. IF YOU COME TO THE CLUB WITH THE SAME PEOPLE MOST OF THE TIME, WHAT IS YOUR AFFILIATION:

☐ FRIEND ☐ SPOUSE
☐ ACQUAINTANCE ☐ RELATIVE
☐ COLLEAGUE ☐ OTHER

34. WHAT IS YOUR PREFERRED SEATING ARRANGEMENT:

☐ AT A TABLE
☐ ON A SINGLE CHAIR
☐ DON'T CARE

35. DO YOU USUALLY GET YOUR PREFERRED SEAT: ☐ YES ☐ NO

36. DO YOU:

☐ SIT WITH PEOPLE YOU KNOW
☐ SIT WITH PEOPLE YOU DON'T KNOW
☐ SHARE TABLE WITH PEOPLE YOU KNOW
☐ SHARE TABLE WITH PEOPLE YOU DON'T KNOW
☐ NO SET SEATING ARRANGEMENT

37. DO YOU GO TO THE BASEMENT LEVEL DURING THE EVENING:

☐ NEVER ☐ 2-3 TIMES/EVENING
☐ RARELY ☐ 4 OR MORE TIMES/EVENING
☐ ONCE PER EVENING

38. CHECK OFF REASONS FOR BASEMENT VISITS:

a. TO USE THE WASHROOM	☐ YES	☐ NO
b. TO BUY ALCOHOL	☐ YES	☐ NO
c. TO BUY FOOD OR COFFEE	☐ YES	☐ NO
d. TO LOOK AT OR BUY RECORDS	☐ YES	☐ NO
e. TO TALK WITH OTHER AUDIENCE MEMBERS	☐ YES	☐ NO
f. TO TALK WITH THE PERFORMER	☐ YES	☐ NO
g. TO LOOK AT THE PERFORMER	☐ YES	☐ NO
h. TO STRETCH YOUR LEGS	☐ YES	☐ NO
i. TO PREVENT BOREDOM DURING BREAKS	☐ YES	☐ NO

39. ARE YOU PHYSICALLY COMFORTABLE AT THE FOLK CLUB:

___ YES ___ NO ___ VARIES

40. WHAT ARE THE CAUSES OF DISCOMFORT:

a. TOO MUCH SMOKING	___ YES	___ NO
b. TOO CROWDED	___ YES	___ NO
c. HARD CHAIRS	___ YES	___ NO
d. TOO MUCH NOISE	___ YES	___ NO
e. BUILDING TOO WARM OR TOO COLD	___ YES	___ NO
f. NO DISCOMFORT	___ YES	___ NO

41. WHICH OF THESE MUSICAL STYLES DO YOU ENJOY HEARING PERFORMED:

a. TRADITIONAL BRITISH	___ YES	___ NO
b. TRADITIONAL FRENCH	___ YES	___ NO
c. TRADITIONAL CANADIAN	___ YES	___ NO
d. TRADITIONAL AMERICAN	___ YES	___ NO
e. CONTEMPORARY FOLK	___ YES	___ NO
f. PERFORMANCE COMBINING MANY DIFFERENT STYLES	___ YES	___ NO
g. SINGER-SONGWRITERS	___ YES	___ NO
h. COUNTRY & WESTERN	___ YES	___ NO
i. BLUEGRASS	___ YES	___ NO
j. BLUES	___ YES	___ NO
k. SWING	___ YES	___ NO
l. OTHER	___ YES	___ NO

42. WHICH OF THESE MUSICAL STYLES DO YOU THINK IS THE CLUB PREFERENCE:

43. HOW DO YOU SIGNAL APPROVAL OR ENJOYMENT OF A PERFORMANCE:

a. APPLAUSE AT THE END OF A MUSICAL NUMBER	___ YES	___ NO
b. CLAPPING (ANYTIME)	___ YES	___ NO
c. SINGING ALONG	___ YES	___ NO
d. STAMPING	___ YES	___ NO
e. WHISTLES	___ YES	___ NO
f. YELLS	___ YES	___ NO
g. TELLING SOMEONE ABOUT IT	___ YES	___ NO
h. REQUEST FOR ENCORE	___ YES	___ NO
i. BUYING A RECORD	___ YES	___ NO
j. ASKING FOR AN AUTOGRAPH	___ YES	___ NO
k. TELLING THE PERFORMER	___ YES	___ NO
l. OTHER	___ YES	___ NO

44. IS THERE A MUSICAL STYLE TO WHICH YOU ALWAYS RESPOND FAVORABLY:

___ YES (specify: _____) ___ NO

45. DO YOU THINK THE AUDIENCE AS A WHOLE TEND TO RESPOND FAVORABLY TO ONE MUSICAL STYLE: ___ YES ___ NO

46. WHICH OF THE FOLLOWING DO YOU CONSIDER TO BE THE STYLE TO WHICH THE CLUB MOST FAVORABLY RESPONDS:

___ TRADITIONAL FRENCH	___ COUNTRY
___ TRADITIONAL BRITISH	___ BLUEGRASS
___ TRADITIONAL CANADIAN	___ BLUES
___ TRADITIONAL AMERICAN	___ OTHER
___ CONTEMPORARY FOLK	_____

47. THE FOLLOWING QUESTIONS REQUIRE A SCALE ANSWER; CHOOSE THE APPROPRIATE ANSWER ON THE BASIS OF WHAT YOU DO. THESE ARE THE ANSWERS FOR THE NEXT FIVE QUESTIONS:

ALWAYS (1)
MOST OF THE TIME (2)
HALF THE TIME (3)
SELDOM (4)
NEVER (5)

a. DO YOU APPLAUD AFTER A MUSICAL PIECE:	___
b. DO YOU CLAP, STAMP OR KEEP A RHYTHM:	___
c. DO YOU SING ALONG:	___
d. DO YOU YELL OR WHISTLE TO SHOW APPROVAL:	___
e. DO YOU SHOW SIGNS OF DISAPPROVAL:	___

48. DO YOU ENJOY HEARING THE AUDIENCE:

a. SING ALONG	___ YES	___ NO	___ OCCASIONAL
b. KEEP RHYTHM	___ YES	___ NO	___ OCCASIONAL
c. YELL, WHISTLE	___ YES	___ NO	___ OCCASIONAL
d. SHOW SIGNS OF APPROVAL	___ YES	___ NO	___ OCCASIONAL
e. TALK TO THE PERFORMER	___ YES	___ NO	___ OCCASIONAL
f. TALK TO ONE ANOTHER DURING THE PERFORMANCE	___ YES	___ NO	___ OCCASIONAL

49. WHEN DO YOU SING ALONG:

- | | | |
|--|---------|--------|
| a. NEVER | ___ YES | ___ NO |
| b. ALWAYS | ___ YES | ___ NO |
| c. ON KNOWN SONGS | ___ YES | ___ NO |
| d. ON TRADITIONAL TUNES | ___ YES | ___ NO |
| e. ON SINGS WHERE CHORUS IS TAUGHT | ___ YES | ___ NO |
| f. ON SONGS WHERE CHORUS IS EASILY PICKED UP | ___ YES | ___ NO |
| g. ON SONGS YOU IMMEDIATELY LIKE | ___ YES | ___ NO |
| h. OTHER | ___ | ___ |

50. WHEN DO YOU CLAP OR STAMP ALONG:

- | | | |
|--|---------|--------|
| a. NEVER | ___ YES | ___ NO |
| b. ALWAYS | ___ YES | ___ NO |
| c. ON WELL-KNOWN SONGS | ___ YES | ___ NO |
| d. ON TRADITIONAL SONGS | ___ YES | ___ NO |
| e. ON FIDDLE TUNES | ___ YES | ___ NO |
| f. ON FIDDLE TUNES PLAYED ON OTHER INSTRUMENTS | ___ YES | ___ NO |
| g. WHEN PERFORMER USES PERCUSSION INSTRUMENTS | ___ YES | ___ NO |
| h. ON TUNES WITH STRONG RHYTHM | ___ YES | ___ NO |
| i. WHEN A PERFORMER CLAPS OR STAMPS | ___ YES | ___ NO |
| j. OTHER | ___ YES | ___ NO |

51. WHEN DO YOU YELL OR WHISTLE:

- | | | |
|----------------------------------|---------|--------|
| a. NEVER | ___ YES | ___ NO |
| b. BEFORE A PIECE BEGINS | ___ YES | ___ NO |
| c. WHEN THE MUSIC BEGINS | ___ YES | ___ NO |
| d. DURING A MUSICAL PIECE | ___ YES | ___ NO |
| e. DURING A CHORUS | ___ YES | ___ NO |
| f. DURING A FIDDLE TUNE | ___ YES | ___ NO |
| g. AT THE END OF A MUSICAL PIECE | ___ YES | ___ NO |
| h. AT THE END OF THE PERFORMANCE | ___ YES | ___ NO |

52. HOW DO YOU SHOW DISAPPROVAL:

- | | | |
|----------------------------------|---------|--------|
| a. YELLS, CATCALLS | ___ YES | ___ NO |
| b. INSULTING THE PERFORMER | ___ YES | ___ NO |
| c. WITHHOLDING APPLAUSE | ___ YES | ___ NO |
| d. TELLING SOMEONE ABOUT IT | ___ YES | ___ NO |
| e. RUDE NOISES | ___ YES | ___ NO |
| f. LEAVING THE HALL | ___ YES | ___ NO |
| g. COMPLAINING TO THE ORGANIZERS | ___ YES | ___ NO |
| h. IGNORE THE PERFORMER | ___ YES | ___ NO |
| i. DON'T SHOW DISAPPROVAL | ___ YES | ___ NO |
| j. OTHER | ___ | ___ |

53. WHY DO YOU SHOW OR FEEL DISAPPROVAL:

- | | | |
|--|------------------------------|-----------------------------|
| a. PERFORMER IS DRUNK | ☐ YES | ☐ NO |
| b. PERFORMER IS BORING | ☐ YES | ☐ NO |
| c. PERFORMER IS BELOW EXPECTATION | ☐ YES | ☐ NO |
| d. MUSIC OR PERFORMER IS IN BAD TASTE | ☐ YES | ☐ NO |
| e. DISAGREE WITH PERFORMER'S VIEWPOINT | ☐ YES | ☐ NO |
| f. MUSIC DOES NOT SOUND RIGHT | ☐ YES | ☐ NO |
| g. PERFORMER MAKES BAD JOKES | ☐ YES | ☐ NO |
| h. PERFORMER DOES NOT CARE ABOUT THE AUDIENCE OR PERFORMANCE | ☐ YES | ☐ NO |
| i. SEXISM OCCURS | ☐ YES | ☐ NO |
| j. RACISM OCCURS | ☐ YES | ☐ NO |
| k. PERFORMER IS NOT ATTRACTIVE | ☐ YES | ☐ NO |
| l. OTHER REASONS | | |

54. WHY DO YOU LIKE A PARTICULAR PERFORMANCE:

- | | | |
|---|------------------------------|-----------------------------|
| a. ENJOY THE MUSIC | ☐ YES | ☐ NO |
| b. MUSIC IS OF HIGH QUALITY | ☐ YES | ☐ NO |
| c. PERFORMER IS VERY TALENTED | ☐ YES | ☐ NO |
| d. PERFORMER DOES SONGS YOU ALREADY KNOW | ☐ YES | ☐ NO |
| e. PERFORMER IS KNOWN TO YOU | ☐ YES | ☐ NO |
| f. PERFORMER ALLOWS, INSPIRES, OR ASKS FOR AUDIENCE PARTICIPATION | ☐ YES | ☐ NO |
| g. ENJOY CLUB ATMOSPHERE | ☐ YES | ☐ NO |
| h. ENJOY DRINKING WHILE LISTENING TO MUSIC | ☐ YES | ☐ NO |
| i. OTHER REASONS FOR LIKING A PERFORMANCE | | |

OPTIONAL QUESTIONS

55. WHY DO YOU COME TO THE SOUTH SIDE FOLK CLUB: _____

56. WHAT IS IT ABOUT FOLK MUSIC THAT APPEALS TO YOU: _____

57. WHY DO YOU GO TO ANY LIVE MUSIC PERFORMANCE _____

THANK YOU VERY MUCH FOR YOUR COOPERATION. IF YOU ARE INTERESTED IN THE RESULTS OF THIS SURVEY, OR HAVE QUESTIONS ABOUT THE QUESTIONNAIRE, ETHNOMUSICOLOGY, OR MY THESIS, YOU CAN CONTACT ME AT THE UNIVERSITY (phone: 432-5913).

SIMONE JULIE GAREAU
DEPARTMENT OF ANTHROPOLOGY
UNIVERSITY OF ALBERTA
OFFICE: TORY 15-22

OPTIONAL QUESTIONS

Number (55) Why do you come to the South Side Folk Club?

EVENING	CASE NO.	ANSWER
1	1	Staff member
1	4	Organizer
1	5	Invited
1	6	Variety of events and a new member. Only 2nd. concert.
1	9	A friend asked me to come.
1	10	To see the performers.
1	11	Enjoy crowd & music.
1	13	Enjoy music. Relaxing evening.
1	14	Friends invited me.
1	15	Enjoy the music & atmospre.
1	16	It's one of the few places in Edmonton where you can hear this type of music in a cozy atmosphere.
1	17	Good music, nice atmosphere, nice people.
1	18	I enjoy the music.
1	19	Broaden one's knowledge in music.
1	21	Nice evening out. Good group of people.
1	22	Friend told me - first time.
1	23	I enjoy the atmospre, music, price - people.
1	24	Listen to good music.
1	25	Entertainment companionship.

- | | | |
|---|----|--|
| 1 | 26 | Club atmosphere people, folk music. |
| 1 | 27 | It is usually a fun time with high calibre music/musicians. |
| 1 | 28 | Good music. |
| 1 | 29 | Like the music and people. |
| 1 | 30 | I like the people. |
| 1 | 32 | Good performance nice atmosphere. |
| 1 | 33 | Entertainment, social experience. |
| 1 | 36 | Because friends buy tickets. |
| 1 | 38 | A nice way to spend Sat. nite without spending a lot of money. |
| 1 | 39 | To mix music & friends. |
| 1 | 41 | Because it's fun and because it has good music. It's fantastic. |
| 1 | 42 | Good stuff. |
| 1 | 43 | Because it is fun to and they have good music because it's close. It's great!!! |
| 1 | 44 | 1st. time wanted to find out what it was all about. |
| 1 | 45 | Good music. |
| 1 | 47 | Cuz I like music. |
| 1 | 48 | To here music. |
| 1 | 49 | Enjoy performances. |
| 1 | 50 | To experience the music. |
| 1 | 51 | Because of the performances brought in. |
| 1 | 53 | Closeness of performer to audience feeling on coming together as one. |
| 1 | 54 | To learn from other performers & just to enjoy the joy & talk with people there. |
| 1 | 55 | Music/People. |

- | | | |
|---|----|---|
| 1 | 56 | It's the only folk club in Edmonton.
Too bad for a city this size. |
| 1 | 58 | 1st. time. |
| 1 | 59 | The atmosphere, size, and setting give
people a chance to really share the
performance from both sides of the
mikes. |
| 1 | 60 | Enjoy folk music and atmosphere. |
| 1 | 61 | Because I want to hear folk music. |
| 1 | 63 | What alternative is there ie. no decent
full-time clubs. |
| 1 | 64 | To hear musicians you can't hear
elsewhere. |
| 1 | 65 | To listen to music we enjoy. |
| 1 | 66 | To see & hear good folk music. |
| 1 | 70 | Atmosphere, particular performers. |
| 1 | 71 | I like the performance & atmosphere. |
| 1 | 75 | I enjoy music & the crowd is friendly
-- an entertaining, relaxed evening. |
| 1 | 77 | Hear to see talented performers,
ambience. |
| 1 | 78 | Entertaining specific. |
| 1 | 79 | I want to hear String Band. |
| 1 | 80 | This is first time, knew one of the
performers (Calvin). |
| 1 | 81 | Because I'm interested in broadening my
music listening. |
| 1 | 83 | Fun |
| 1 | 84 | For good folk music. |
| 1 | 85 | "Club atmosphere". Informality.
proximity to performance. inexpensive
exposure to varied acts. |
| 1 | 86 | Like the music & atmosphere. |

1	87	No special reason as yet.
1	88	If there is some one I want to hear.
1	93	First time - wanted to see String Band.
1	104	Enjoy folk music.
1	106	Friends recommendation - something different.
1	107	For entertainment.
1	108	Dragged here by consort!
1	111	Only for performance. Much too crowded. Destroys atmosphere.
1	113	I enjoy the concert they sponsor.
1	116	Small - close audience.
1	117	To stave off the void.
1	118	Something different.
1	120	Love the feeling, the people, the building, the food & the music.
1	122	Good time.
1	125	Invited by friends.
1	128	Good times and music unavailable elsewhere.
1	129	Opportunity to hear music not always avail in other places.
1	131	Enjoy live atmosphere.
1	132	I love folk music.
1	134	Staff also enjoy the music.

OPTIONAL QUESTIONS

NUMBER 56

What is it about folk music that appeals to you?

EVENING

CASE NO.

ANSWER

1

5

Melody.

1

6

Good performance.

1

8

Tradition, part of my background, sense of community, social and political significance.

1

9

I can relate to the lyrics.

1

10

I just like it.

1

11

It's so ethnic.

1

13

Easy listening.

1

14

Enthusiasm & spontaneity & simplicity.

1

15

Rhythm lyrics.

1

16

It's mellow and usually original.

1

17

I don't know!

1

19

Down to earth.

1

21

It sound good - Easy to listen to -
Attracts the type of people I like.

1

23

?

1

24

Like it!

1

25

Varied, like the people that are there.

1

26

I play it, I like the acoustic feel,
the expression.

1

27

It's down to earthness - Usually its
simplicity & honesty. Also it's usually
more soothing than other music.

1

28

"pulls at heartstrings" earthy
powerful, relaxing type of people in
attendance.

1

29

The music and the people it attracts.

1	30	It's for and about people.
1	31	Informality.
1	33	The lilt.
1	36	Toe tapping.
1	38	Done well, it's inspiring.
1	39	Not as loud as rock concerts.
1	41	Because it's got good rhythm & I play it & it's enjoyable.
1	42	Vibrant.
1	43	It's rhythm. It is easy to play on the violin.
1	46	Rhythm, words -- makes ya feel good.
1	47	Mellow melodies & the lyrics.
1	48	The wording and rhythm.
1	49	Just like it.
1	50	Different, interesting, fun.
1	51	It is historical-socially. I like the music style.
1	53	Down to earth "I know where you've been, I know where you're going feeling".
1	54	The honesty and, the fact that the performers enjoy what they are doing.
1	55	Style/stories.
1	56	Warmth, humanity-love. Words used to reach out to people rather than to impress or intimidate.
1	58	The folk.
1	59	No age barriers, style or class barriers, or time barriers to the music - it's people music about and for everything & everybody.
1	60	Music.

1	61	I like violins fiddles.
1	64	Lyrical, rhythm, content.
1	65	Warmth, individualistic, natural feeling, expressive in a colloquial sense.
1	66	Reflects life in a gentle manner.
1	70	Ballads, intricate string instrumental pieces, rest of audience participation.
1	71	I like all kinds of music.
1	75	Good messages, down to earth, easy listening.
1	77	Basic human experiences expressed in music & song.
1	78	Sounds good.
1	79	Simplicity, basic humaness.
1	80	The warm feeling that is required to perform. Great crowds attend. That certain "je ne sais que".
1	81	The personality of the country and performer.
1	82	Easy to listen to.
1	83	It's fun.
1	84	Stories they tell - the instruments, fiddle, etc.
1	85	Variety of abilities, techniques. Can be a very personal art form.
1	86	Thinking.
1	87	The blending of contemporary cultural concerns.
1	88	Intimate.
1	104	Simplicity.
1	106	Easy listening, relaxing, often something say, good laughs.

- | | | |
|---|-----|--|
| 1 | 107 | Relaxing atmosphere. |
| 1 | 108 | Music requires no thinking just toe tapping & laying back. |
| 1 | 111 | Rhythm. |
| 1 | 113 | The sensitivity of the messages, the catchy tunes & often the political message. |
| 1 | 118 | Don't know. |
| 1 | 120 | Real, unassuming, human. |
| 1 | 128 | I like it. |
| 1 | 129 | Sense of history, accessible sense of community. |
| 1 | 130 | A rich compelling air that makes you feel as if you are performing. |
| 1 | 131 | Life. |
| 1 | 132 | Good question - where will it get one once one knows why? |
| 1 | 134 | It has substance & depth. The latter occasionally. |
| 1 | 135 | Immediacy of emotion/experience. |

OPTIONAL QUESTIONS

Number (57) Why do you go to any live music performance?

EVENING	CASE NO.	ANSWER
1	1	To hear music.
1	5	Better quality of sound.
1	9	For entertainment.
1	10	To see the performers in a live atmosphere.
1	11	Spontaneous ad libs, etc.
1	13	I enjoy it.
1	14	The atmosphere only a live audience imparts.
1	16	You can relate to the artist and get to know his personality and where his inspirations originate.
1	17	Entertainment.
1	18	To be entertained.
1	21	To enjoy it!
1	22	Enjoy watching music performed as well as just hearing it.
1	23	Because I enjoy watching people perform.
1	24	Enjoy live performance!
1	25	To be entertained.
1	26	To enjoy music.
1	27	To see the performers and to hope to know them better as they usually talk about their songs and/or themselves.

- | | | |
|---|----|---|
| 1 | 28 | A wish of others, contact to the real thing. |
| 1 | 29 | The feelings and to see the performers live. |
| 1 | 30 | To enjoy myself. |
| 1 | 32 | Enjoy it. |
| 1 | 33 | Entertainment, relaxation. |
| 1 | 36 | My toes don't fall asleep. |
| 1 | 38 | To see if I can learn anything. |
| 1 | 39 | Music grows and flows. |
| 1 | 41 | Because it's nice to see the performers. |
| 1 | 42 | Action. |
| 1 | 43 | Because it is nice to see the performers. |
| 1 | 46 | Enjoy seeing & hearing live artists, get into their music easier. |
| 1 | 47 | Atmosphere & the experience. |
| 1 | 48 | To watch the performers. |
| 1 | 48 | Some times. |
| 1 | 50 | Set a different feeling. Appreciation for the music. |
| 1 | 51 | Enjoy seeing & listening - usually more entertaining than just listening. |
| 1 | 53 | Enjoy seeing as well as hearing. |
| 1 | 54 | To learn and to enjoy. |
| 1 | 55 | Involvement. |
| 1 | 56 | Mostly to support a dying art - as recording seem to be replacing live music. |
| 1 | 58 | The music. |
| 1 | 59 | Direct contact with people making music and people enjoying it. |

1	60	Response.
1	64	It beats listening to records!
1	65	To listen & watch favorite performers.
1	66	To share in the sound.
1	70	Hear new styles, songs, etc.
1	71	I like to hear the performers version.
1	75	You feel more a part of it; the entertainers expressions and comments add to the musical experience.
1	77	To appreciate the individual performers natural talent.
1	78	It's an exciting and fun experience.
1	79	Exciting, like to see performers.
1	80	Enjoy the music & the intensity that you only get from performance. The presence.
1	81	Because it allows participation & contact with people who enjoy the same music.
1	83	Because it's fun.
1	84	To relax & be entertained & to enjoy another's music.
1	85	Committed to live music.
1	86	Frustrated showman.
1	87	The performer's personality is revealed more, The cultural ambiance, the spontaneity of performance.
1	88	The dynamics of live music.
1	98	To live.
1	104	Atmosphere.
1	106	The audio & visual experience.
1	107	To socialize.
1	108	Performers could screw up & make a fool of him/herseelf.

1	111	Because I want to.
1	113	Enjoy hearings & seeing performances in person - sense of action.
1	118	Lively.
1	120	For it's celebration of the moment.
1	128	Good times.
1	129	Added dimension to just hearing on record performers create a mood.
1	131	Musical!!!
1	132	I like them.
1	134	Enjoyment.
1	135	Entertainment.

Survey No.	Sex	Age Group	Birth place	Education (yrs.)	Lang.	Music Train /Abil.	Occupation	Attend Club	Attend Other Performances	Own/Listen Kind of Recordings	(record) preferred Music	Begin Performance	Come Alone or With Others
1.1	M	31-35	Engl.	over 16	Eng.	no I no A	Machinist	Every	Blues, Ethnic, Folk Fest.	Trad Folk, Cont Folk, Blues, Bluegrass, Jazz, Class, Pop	Blues	--	Alone
1.2	M	25-30	Alta.	over 16	Eng.	yes A yes I	Scientist / Botany	8-11	Folk, Class, Jazz, Blues, Bluegrass, folkfest	All except Pop	Jazz, Classical, Blues	line-up	large group
1.3	F	18-24	Alta.	over 16	Fren. Eng.	yes A yes I	Student / I.A. Tour Guide	Every	Folk, Class, Rock, Jazz, Blues, Ethnic, folkfest	All except Pop & Reggae	Classical	line-up	small group
1.4	M	25-30	Brit.	--	Eng.	no A yes I	Biochemist	12+	Folk, Class, Blues, Bluegrass, folkfest	All except Blues, C&W, and Ethnic	--	--	large group
1.5	M	40-50	Brit.	over 16	Fren. Turk.	no A no I	Architect	First-time	Class.	Classical	Classical	line-up	small group
1.6	F	25-30	Alta.	over 16	Eng. Fren.	yes A yes I	Social Worker	4-7	Folk, Class, Rock, Ethnic	Trad. Folk, Cont. Folk, Ethnic, Class, Pop Rock, Reggae	Classical / Pop	lights go down	small group

Survey No.	Sex	Age Group	Birth Place	Educational (yrs.)	Lang.	Music Training /Abil.	Occupation	Attend. Club	Attend. Other Performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Performance	Come Alone or With Others
1.7	M	25-30	Alta.	over 16	Eng.	yes A yes T	Industrial Designer	4-7	Class, Rock, Ethnic	Trad. Folk, Cont. Folk, Classical, Rock	--	place to sit	small group
1.8	M	31-35	Brit. (lancashire)	over 16	Eng. Fren.	yes A no T	Systems Analyst	4-7	Folk, Class, Rock, Folk-fest	All	Trad. Folk	line-up	all except alone
1.9	M	18-24	Brazil	over 16	Eng. Fren.	yes A yes T	Account.	First time	Folk, Class, Rock, Jazz	Cont. Folk, Pop. Rock, Other (Heavy Metal, Acid Rock)	Acid Rock	place to sit	with 1 person
1.10	M	18-24	Ont.	over 16	Eng. Fren.	yes A no T	Account.	1-3	Folk, Class, Country, Blues	Trad. Folk, C&W, Ethnic, Bluegrass, Pop, rock, New wave	C & W	lights go down	alone
1.11	M	25-30	Serbia	over 16	Serbo-Croatian Ruman. Eng.	yes A yes T	Bylaw-Officer	Every	Folk, Class, Ethnic, Folk-fest	Trad. Folk, Cont. Folk, Bluegrass, Ethnic, Class	Ethnic Folk	line-up	with 1 person
1.12	F	31-35	Canada	over 16	Fren. Eng. Germ. Span.	yes A yes T	Teacher	1-3	Folk, Jazz, folk-fest, Jazzfest	--	--	lights go down	small group
1.13	F	25-30	Canada	14-16	Eng.	yes A yes T	Social Worker	12+	Country, Folkfest	Cont. Folk, C&W, Class, Popular	likes variety	lights go down	small group

Survey No.	Sex	Age Group	Birth place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupa- tion	Attend Club	Attend Other Perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin perfor- mance	Come Alone or with Others
1.14	M	31-35	Ont.	over 16	Eng. Fren. Germ.	yes A yes T	Union Organizer	First time	All except rock	Cont. Folk, Blues, C&W, Jazz, Class, Popular, Reggae	Classical	First act appears	small group.
1.15	F	25-30	Alta.	14-16	Eng. Fren. Russ.	yes A yes T	Lab. Tech	Every	Class.	All except Blues, Blue- grass, & Reggae	Folk	lights go down	with 1 person
1.16	F	25-30	Canada	over 16	Eng. Fren.	no A no T	Art Instr.	4-7	Rock, Jazz, Country Blues, Blue- grass, Folkfies Jazzfies	All except Classical & New Wave	Folk	First act appears	small group
1.17	M	25-30	Quebec	over 16	Eng.	yes A yes T	Student	4-7	Folk, Jazz, Folkfies	Trad. Folk, Cont. Folk, Bluegrass, Jazz, Class, Popular, Rock Reggae	Trad. Folk	lights go down	with 1
1.18	F	18-24	Alta.	12-13	Eng. Fren.	yes A yes T	Social Worker Councel.	12+	All except Rock & Country	All except Rock, Reggae, & New Wave	Jazz	lights go down	small group
1.19	M	25-30	Alta.	over 16	Eng. Ukran. Fren.	yes A yes T	Engineer	Every	All	Trad. Folk, Cont. Folk, C&W, Ethnic, Class, Rock	Trad. Folk	First act appears	with 1

Survey No.	Sex	Age Group	Birth Place	Education (yrs.)	Lang.	Music Training / Abil.	Occupation	Attend Club	Attend Other Performances	Own/Listen Kind of Recordings	(record) preferred Music	Begin Performance	Come Alone or With Others
1.27	F	25-30	Alta.	over 16	Eng.	yes A yes T	Mother	1-3	Folk, Country, Bluegrass, Jazz, Class, Folkfest	Trad. Folk, Cont. Folk, Bluegrass, Jazz, Class, Rock	Cont. Folk	Place to sit	with 1
1.28	F	25-30	Canada	over 16	Fren. Other	no A yes T	Student	1-3	Class, Rock, Jazz, Blues, Ethnic Bluegrass, Folkfest	Trad. Folk, Cont. Folk, Blues, Bluegrass, Class, Popular, Reggae	Trad. Folk	lights go down	small
1.29	F	18-24	Ont.	up to 11	Eng.	no A yes T	None	8-11	All except Jazz, Jazzfest	All	Folk	line up	with 1 person
1.30	M	25-30	Alta.	over 16	Eng.	yes A yes T	Carpenter/ Student	8-11	Rock, Country, Bluegrass, C&W, Folkfest	Trad. Folk, Cont. Folk, Blues, C&W, Bluegrass	--	First drink	alone/ with 1 person
1.31	F	25-30	N.Y. U.S.A.	over 16	Eng.	no A no T	Psychologist	1-3	Folk, Country, Ethnic Folkfest	Trad. Folk, Cont. Folk, Bluegrass, Ethnic, popular	--	lights go down	small group
1.32	F	18-24	Canada	14-16	Eng.	yes A yes T	Student	4-7	Folk, Class, Ethnic, Bluegrass, folkfest	Trad. Folk, Cont. Folk, Bluegrass, Ethnic, Class, Popular	Both Folk	First act	large group

Survey No.	Sex	Age Group	Birth Place	Educational (yrs.)	Lang.	Music Train /Abil.	Occupation	Attend Club	Attend Other Performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Performance	Come Alone or With Others
1.33	F	over 50	Arkansas U.S.A.	over 16	Eng.	no A yes T	Speech Pathologist	First Time	Class. Ethnic	All except New Wave, Reggae /Other Plays, Comic Poetry	same depending on mood	lights go down	small group
1.34	F	25-30	Canada	14-16	Eng. Fren.	yes A yes T	Bookstore Clerk	4-7	All marked no	Cont. Folk, Ethnic, Class popular, Reggae	None	place to sit	with 1 person
1.35	M	25-30	Ontario	14-16	Eng.	yes A yes T	Coop Coordinator	1-3	Folk, Jazz, Blues, Ethnic, Bluegrass, Reggae, Other folkfest (Political)	Trad. Folk, Cont. Folk, Blues, Bluegrass, Class, Reggae, Other (Political)	Political	line-up	small group
1.36	M	25-30	Quebec	over 16	Eng. Fren.	yes A yes T	Salesman	1-3	Class. Jazz, Blues, Bluegrass, folkfest	Trad. Folk, Cont. Folk, Blues, C&W, Bluegrass, Jazz, Class,	Classical C&W	lights go down	small group
1.37	M	31-35	Kansas U.S.A.	over 16	Eng.	yes A yes T	Psychologist	4-7	Folk, Country, Bluegrass, folkfest	Trad. Folk, Cont. Folk, C&W, Bluegrass	C&W	lights go down	with 1 person
1.38	M	25-30	Alta.	12-13	Eng. Ukran	yes A no T	Warehouseman	8-7	Folk, Jazz, Blues, Bluegrass, folkfest	All except C&W, Ethnic Reggae	Jazz	lights go down	small group

Survey No.	Sex	Age Group	Birth Place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupation	Attend Club	Attend Other Perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Perfor- mance	Come Alone or With Others
1.39	M	31-35	Alta.	14-16	Eng. Fren.	yes A yes T	Bus Driver	4-7	All except Blues, Ethnic	Trad. Folk, Cont. Folk, Bluegrass, Jazz, Reggae	Reggae	first act	large group
1.40	M	25-30	Ont.	over 16	Eng. Fren.	yes A yes T	Engineer	4-7	Folk, Class.	Jazz, Class. Popular	Classical	first drink	small group
1.41	F	under 18	Alta.	up to 11	Eng. Fren.	yes A yes T	Student (Musician)	1-3	Folk, Jazz, Country, Blues, Blue- grass, Folkfest Jazzfest	Trad. Folk, Cont. Folk, Blues, C&W Bluegrass, Classical, Rock	Rock	in line up/when lights go down	with 1 person small group
1.42	M	25-30	Canada	14-16	Eng.	yes A yes T	Biologist	1-3	--	All except New Wave, Reggae	Trad. Folk Cont. Folk Blues, Bluegrass, Jazz	first act	small group
1.43	F	under 18	Alta.	up to 11	Eng. Fren.	yes A yes T	Student	1-3	Folk, Country, Blue- grass, Folkfest	Trad. Folk, Blues, C&W, Classical, Rock, New Wave	Rock	in line up/when lights go down	alone /with 1 person
1.44	M	25-30	Ont.	over 16	Eng.	yes A yes T	Student	First Time	Blue- grass,	Blues, C&W Bluegrass, Jazz, Rock	C&W, Bluegrass, Rock	first act	with 1 person
1.45	F	25-30	Ont.	over 16	Eng.	yes A no T	Nursing Instructor	4-7	Folk, Class. Rock, Country, Blue- grass, Folkfest	Trad. Folk, C&W, Bluegrass Classical, Country, Rock Popular, Rock	Folk, Rock	lights go down	small group

Survey No.	Sex	Age Group	Birth Place	Education (yrs.)	Lang.	Music Train /Abil.	Occupation	Attend Club	Attend Other Performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin performance	Come Alone or with Others
1.46	F	31-35	Alta.	12-13	Eng.	yes A no T	Typist	12+	Folk	Trad. Folk, Cont. Folk, C&W	Cont. Folk	lights go down	with 1 person
1.47	M	25-30	Holland	over 16	Eng. Dutch Fren. German Port.	yes A no T	Park Naturalist	12+	Folk, Country, Folk, Blue- grass, Classical, Folkfest	Trad. Folk, Cont. Folk, C&W, Bluegrass, Classical, Popular, Rock Reggae	Cont. Folk	first act	with 1 person
1.48	M	under 18	Ont.	up to 11	Eng. Fren.	not sure A no T	Student	First time	Folk, Ethnic Folkfest	New Wave	New Wave	first drink	small group
1.49	M	40-50	Alta.	12-13	Eng.	yes A yes T	Firefighter	8-11	Folk, Country, Ethnic, Folkfest	All except, Rock, New Wave Reggae	C&W	first act	small group
1.50	F	25-30	Sask.	over 16	Eng. Fren.	no A yes T	technician	4-7	Folk, Jazz, Blues, Blue- grass, Folkfest	--	Trad. Folk Cont. Folk Blues, Bluegrass, Jazz	place to sit	small group/ large group
1.51	F	25-30	Alta.	14-16	Eng. Span.	yes A yes T	Clerk	1-3	Rock, Jazz, Jazzfest	All except C&W	Jazz	first act	with 1 person small group
1.52	M	25-30	Sask.	14-16	Eng.	yes A yes T	Electrician	1-3	Class, Jazz, Blues, Ethnic, Blue- grass, Folkfest	All	Traditiona	first act	with 1 person

Survey No.	Sex	Age Group	Birth Place	Educa- tion (yrs.)	Lang.	Music Train /Abil.	Occupation	Attend Club	Attend Other performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Perform- ance	Come Alone or With Others
1.53	F	40-50	Alta.	12-13	Eng.	no A no T	Rates Clerk	12+	Folk, Country Blues, Ethnic Blue- grass, Folkfest	Trad. Folk, Cont. Folk, C&W, Bluegrass Ethnic Popular, Rock Reggae	Folk/ Ethnic	line-up	small group
1.54	F	18-24	Alta.	12-13	Eng. Fren.	yes A no T	Musician	12+	Folk, Country Blues, Ethnic, Blue- grass, Folkfest	Trad. Folk, Cont. Folk, Blues, C&W Bluegrass, Ethnic, Popular, Rock	Cont. Folk	line-up	small group
1.55	M	36-40	Brit.	over 16	Eng.	no A no T	--	First time	Class, Rock, Jazz, Ethnic, Folkfest	Blues, Jazz, Classical, Popular, Rock	--	line-up	alone/ with 1 person
1.56	F	25-30	Canada	12-13	Eng. Fren.	yes A yes T	Artist	1-3	Folkfest	All	Folk	first act	with 1 person
1.57	F	25-30	Alta.	over	Eng.	yes A yes T	Wildlife Biologist	First time	--	All except C&W, New Wave Reggae	Folk, Jazz Classical	lights go down	with 1 person
1.58	M	25-30	B.C.	14-16	Eng. Fren.	yes A yes T	Teacher	First time	Folk, Class, Rock, Jazz, Blues,	Trad. Folk, Cont. Folk, Blues, C&W Classical, Rock	Folk	first act	small group
1.59	F	25-30	Ont.	over 16	Eng.	no A no T	Student (Child Develop.	Every	Folk, Class, Jazz, Blues, Folkfest	Trad. Folk, Cont. Folk, Bluegrass, Ethnic, Class, Popular, Rock	Trad. & Cont Folk	lights go down	with 1 person

Survey No.	Sex	Age Group	Birth Place	Education (yrs.)	Lang.	Music Train /Abil.	Occupation	Attend Club	Attend Other performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Performance	Come Alone or With Others
1.60	M	31-35	Ont.	over 16	Eng. Fren.	yes A no T	Engineer	Every	Folk Class, Jazz, Blues, Ethnic, Folkfest	Trad. Folk, Cont. Folk, Blues, C&W, Ethnic, Classical, Popular, Rock	Cont. Folk	lights go down	with 1 person
1.61	-	18-24	B.C.	14-16	Ital. Eng. Span. Fren.	yes A no T	Fund Raising	First time	Folkfest Jazzfest	Trad. Folk, Cont. Folk, Bluegrass, Jazz, Ethnic Classical	Ethnic	line-up	small group
1.62	F	25-30	Alta.	14-16	Eng.	yes A yes T	Letter Carrier	1-3	Folk, Country Bluegrass, Folkfest Other (Political)	All except New Wave	Trad. Folk Cont. Folk	first act	small/large group
1.63	M	18-24	Ont.	14-16	Eng.	yes A yes T	Labourer	4-7	Folk, Blues, Bluegrass, Folkfest	Trad. Folk, Cont. Folk, Blues, C&W, Bluegrass, Jazz, Other (Instruct.)	Cont. Folk	lineup	small group
1.64	F	25-30	Alta.	over 16	Eng.	yes A no T	Technologist	4-7	Folk, Folkfest	Trad. Folk, Cont. Folk, Blues, Popular	Trad. Folk Cont. Folk	first act	small group
1.65	F	36-40	N.S. (Canada)	over 16	Eng.	yes A no T	Teacher/Musician	4-7	All except Ethnic	All except Ethnic, Rock Popular	Blues	first act	with 1 person
1.66	M	31-35	Sask.	14-16	Eng. Fren.	yes A yes T	Musician	4-7	All except Ethnic	All	--	lights go down	small group

Survey No.	Sex	Age Group	Birth Place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupation	Attend Club	Attend Other perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin perfor- mance	Come Alone or with Others
1.67	F	31-35	Quebec	14-16	Eng. Fren.	-- no T	Editor	1-3	Folk, Class, Blues, Ethnic Folkfest	Trad. Folk, Cont. Folk, Blues, Ethnic Classical	Ethnic	--	small group
1.68	M	25-30	Alta.	12-13	Eng.	yes A no T	Child Care Worker	1-3	Folk, Blue- grass, Folkfest	Trad. Folk, Cont. Folk, Bluegrass, Ethnic, Classical, Rock, Reggae	Cont. Folk	place to sit	small group
1.69	F	25-30	Alta.	12-13	Eng.	-- no T	Homeworker	1-3	Folk, Folkfest	Trad. Folk, Cont. Folk, C&W, Ethnic, Classical, Popular	C&W, Cont. Folk	first act	with 1 person
1.70	M	25-30	Alta.	over 16	Eng.	no A no T	Engineer	1-3	Folk, Folkfest	Trad. Folk, Cont. Folk, Ethnic, Class Popular, Rock	Contemp.	place to sit	with 1 person
1.71	M	31-35	Sask.	14-16	Eng.	no A no T	Power Engineer	4-7	Folk, Ethnic, Blue- grass, folkfest	All except Jazz, Ethnic Classical	Varies	line up	with 1 /small group
1.72	F	36-40	Sask.	12-13	Eng. Fren.	yes A no T	Travel Agent	First time	All except Rock	All except Rock, New Wave	C&W	first act	small group
1.73	M	31-35	Alta.	12-13	Eng.	no A no T	Clerk CN	First time	Country, Blues, Ethnic Blue- grass, Folkfest	Trad. Folk, C&W, Ethnic Bluegrass, Classical, Popular, Rock	Rock	lights go down	small group

Survey No.	Sex	Age Group	Birth Place	Educ- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occup- ation	Attend Club	Attend Other Perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Perfor- mance	Come Alone or With Others
1.74	M	25-30	Ont.	over 16	Eng.	yes A yes I	Archaeolo- gist	1-3	Rock	Rock	Rock	lineup	small group
1.75	F	25-30	Alta.	over 16	Eng.	--	Speech Patholo- gist	Every	Folk, Class, Rock, Ethnic, Blue- grass, Folkfest	All except Blues, Jazz, New Wave, Reggae, Other (Regtime)	Folk & Soft Rock	lights go down	small group
1.76	--	--	--	--	--	--	--	--	--	--	--	--	--
1.77	M	40-50	Ireland	up to 11	Eng. Irish	(bare- ly) yes A yes I	Business	every 12+	Folk, Ethnic, Blue- grass, Folkfest	Trad. Folk, Ethnic, Classical	Trad. folk	place to sit group	small group
1.78	M	31-35	Utah	over 16	Eng. Fort.	yes A yes I	Shrink (Psycholo- gist)	1-3	Country Blue- grass, Folkfest	Trad. Folk, Cont. Folk, Blues, C&W Bluegrass, Rock	C&W, Bluegrass	in the parking lot	small group
1.79	F	31-35	B.C.	over 16	Eng.	yes A yes I	Psych.Prof	First time	Folk, Country, Blue- grass, Folkfest	Trad. Folk, Cont. Folk, C&W, Bluegrass, Popular, Rock	Country- folk	lights go down	small group
1.80	F	18-24	Sask.	14-16	Eng.	no A no I	Student (Rehab, Med.)	First time	Folk, Class, Rock, Jazz, Country, Ethnic	All except Trad. folk, Blues, Ethnic	Popular, Folk	lineup	with 1 person

Survey No.	Sex	Age Group	Birth place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupa- tion	Attend Club	Attend Other Perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Perfor- mance	Come Alone or With Others
1.81	F	18-24	Alta.	14-16	Eng. Fren.	yes A yes T	Student (Rehab. Med.)	First time	Class. Rock, Country Ethnic	Cont. Folk, Classical, Popular, Rock	Classical	--	with 1 person
1.82	F	18-24	Sask.	12-13	Eng. Fren. ASL	yes A yes T	Student	First time	Rock,	Cont. Folk, Blues, C&W, Classical, Popular, Rock New Wave	Cont. Folk	lights go down	with 1 person
1.83	F	25-30	Alta.	12-13	Eng. Fren.	yes A yes T	Student	1-3	All except Ethnic	All except Ethnic, New Wave, Reggae	Cont. Folk	place to sit	with 1 person
1.84	F	25-30	Quebec	over 16	Eng. Fren.	no A yes T	Nurse	1-3	Blue- grass, Folk, Jazzfest	Trad. Folk, Cont. Folk, Blues, Blue- grass, Jazz, Classical	Classical	place to sit	small group
1.85	M	31-35	Alta.	over 16	Eng. Germ. Fren.	yes A yes T	Statisti- cian	Every	Folk, Class, Jazz, Blue- grass, Folkfest	Trad. Folk, Cont. Folk, Blues, Bluegrass, Ethnic, Classical, Reggae	Cont. Folk	lights go down	with 1 person
1.86	M	25-30	Belfast	14-16	Eng.	no A no T	Appraiser	1-3	Folk, Rock,	All except C&W	Varies	lights go down	small group
1.87	M	25-30	Ont.	over 16	Eng. Fren. Germ.	no A no T	Student	1-3	Folk, Jazz, Blues, Blue- grass, Folkfest	All except C&W, Bluegrass	Classical	first act	All

Survey No.	Sex	Age Group	Birth Place	Educational (yrs.)	Lang.	Music Train /Abil.	Occupation	Attend Club	Attend Other Performances	Own/Listen Kind of Recordings	(record) preferred Music	Begin Performance	Come Alone or With Others
1.88	F	31-35	Montana	14-16	Eng. Fren. Port.	yes A yes T	Artist	1-3	Folk, Class, Rock, Country Blue-grass, Folkfest	All except Jazz, Ethnic Popular, New Wave	Classical	first act	with 1 person
1.89	M	31-35	U.S.A.	over 16	Eng. Port. Chin.	yes A yes T	Student	First time	Country, Blues, Ethnic, Blue-grass, Folk	All except Jazz, New Wave	C&W	first act	with 1 person
1.90	M	18-24	Alta.	up to 11	Eng.	yes A yes T	Fire Fighter	First time	Folk, Rock, Country, C&W, Bluegrass, Ethnic, Blue-grass, Folkfest	Trad. Folk, Cont. Folk, C&W, Bluegrass, Classical, Popular, Rock	Rock	lineup	small group
1.91	F	18-24	Ont.	14-16	Eng. Fren.	no A no T	Clerk	1-3	Folk, Jazz, Country, Ethnic, Blue-grass, Folkfest	Cont. Folk, C&W, Bluegrass, Jazz, Ethnic, Classical, Popular	Cont. Folk	first drink	small group
1.92	F	18-24	Alta.	14-16	Eng.	yes A yes T	Volunteer	First time	Class, Jazz, Country, Ethnic, Blue-grass, Folkfest	All	Cont. Folk	in line	small group

Survey No.	Sex	Age Group	Birth Place	Educational (yrs.)	Lang.	Music Training / Abil.	Occupation	Attend. Club	Attend. Other Performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Performance	Come Alone or With Others
1.93	F	18-24	Ont.	over 16	Eng.	yes A yes T	--	First time	Class. Rock, Ethnic, Bluegrass, Folkfest	Trad. Folk, Cont. Folk, Ethnic, Classical, Popular, Rock	Classical	place to sit	with 1 person
1.94	M	25-30	Canada	over 16	Eng. Fren.	yes A no T	Geologist	--	Folk, Blues, Folkfest	Trad. Folk, Cont. Folk, Blues, Bluegrass, Jazz, Classical, Rock	Trad. Folk Cont. Folk Bluegrass	when main p appears	with 1 person
1.95	F	25-30	Scotland	over 16	Eng. Fren.	--	--	--	--	--	--	when I buy the ticket	with the clan
1.96	F	18-24	Canada	over 16	Eng. ASL	no A no T	Teacher	8-11	Folk, Class. Jazz, Blues, Ethnic, Bluegrass, folkfest	All except popular, New Wave	Trad. Folk Cont. Folk Blues, C&W Bluegrass Jazz, Ethnic	--	--
1.97	F	18-24	Brit.	12-13	Eng. ASL	no A no T	Sign Language Interpreter	1-3	Christian Concerts	C&W, Ethnic Classical, Popular, Reggae	C&W	lineup	small group
1.98	M	25-30	Canada	over 16	Eng.	yes A yes T	Teacher	First	Jazz, Blues, Bluegrass, folkfest	--	--	lineup	with 1 person

Survey No.	Sex	Age Group	Birth place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupation	Attend Club	Attend Other Performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Performance	Come Alone or With Others
1.99	F	25-30	Quebec	14-16	Eng. Fren. Span.	no A no T	Painter Medical Illustrator	8-11	Class. Jazz. Country. Blues. Jazz, Class. Blue- grass. Folkfest	Cont. Folk, Blues, C&W, Bluegrass, Jazz, Class. Reggae	Classic, Bluegrass	lights go down first act	small group
1.100	--	--	--	--	--	--	--	--	--	--	--	--	--
1.101	M	31-35	Sask.	14-16	Eng.	yes A yes T	Driver	First time	Blues, Blue- grass, Folkfest	Cont. Folk, Blues, C&W, popular, Rock	Blues	lights go down	with 1 person
1.102	F	25-30	Europe	over 16	Other Eng.	-- no T	Civil Servant	4-7	Folk. Class. Rock, Jazz, Folkfest	All except C&W, Bluegrass, New Wave	Trad. Folk	--	alone/ with 1/ small group
1.103	F	over 50	U.S.A.	over 16	Fren. Eng.	yes A yes T	Plumber	Every	Class. Rock, Country, Blue- grass, Folkfest	C&W, Classical Rock	--	lineup	alone
1.104	F	18-24	B.C.	over 16	Eng.	no A yes T	Geologist	4-7	Folk, Ethnic, Blue- grass, Folkfest	All except Blues, Jazz, Ethnic, Reggae, Other (Shows)	Trad. Folk	lights go down	with 1 person

Survey No.	Sex	Age Group	Birth Place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupation	Attend Club	Attend Other perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Perfor- mance	Come Alone or With Others
1.105	F	31-35	U.S.A.	14-15	Eng.	no A yes Y	Accountant	First time	Folk, Rock, Country, Classical, Blue- grass, Popular, Rock folkfest	Cont. Folk, C&W, Bluegrass, Classical, Popular, Rock Reggae	--	place to sit	with 1 person
1.106	F	18-24	Ont.	over 16	Fren.	no A yes Y	Student	First time	Blue- grass, Folkfest	Cont. Folk, Blues, Popular, Rock	Popular, (easy listening)	lights go down	small group
1.107	M	18-24	Ont.	14-16	Eng.	no A yes Y	Engineer. Techn.	First time	All except Country, Rock Ethnic	Cont. Folk, Blues, popular, Rock New Wave	Varies	when 'the' music starts	small group
1.108	M	31-35	B.C.	over 16	Eng. Fren. Cobol Assem	yes A yes Y	Systems Analyst	First time	All	All except C&W	Jazz	lights go down	with 1/ small group
1.109	F	31-35	Canada	over 16	Eng.	no A yes Y	Civil Servant	First time	All except Class, Country	Trad. Folk, Cont. Folk, Blues, Jazz, Popular, Rock	Folk, Rock	place to sit	with 1 person
1.110	M	25-30	Canada	over 16	Eng.	yes A yes Y	Civil Servant	1-3	All except Country, Rock Ethnic	Cont. Folk, Classical, Popular, Rock	none	lights go down	with 1 person
1.111	F	25-30	N.S. (Canada)	over 16	Eng.	-- yes Y	Occupation Therapist	First time	Class, Jazz, Ethnic	Trad. Folk, Cont. Folk, Blues, Blue- grass, Jazz Classical	Classical	lights go down	with 1 person

Survey No.	Sex	Age Group	Birth Place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupation	Attend Club	Attend Other Perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Perfor- mance	Come Alone or With Others
1.112	M	25-30	Alta.	over 16	Eng.	-- yes T	Teacher	4-7	All except Country, Ethnic	All except Ethnic, New Wave, Reggae	Classical	first drink	small group
1.113	F	16-24	Canada	over 16	Eng.	no A no T	Student	1-3	Folk, Folkfest	Trad. Folk, Cont. Folk, C&W, Bluegrass, Jazz, Popular	Folk	first act	alone/ with 1 person
1.114	F	25-30	Canada	12-13	Eng.	no A no T	Courier	First time	--	C&W, Class, Popular, Rock	--	--	--
1.115	F	18-24	Alta.	over 16	Eng. Fren.	yes A yes T	Student	First time	Class, Jazz	All except Bluegrass, Ethnic, New Wave, Reggae	Blues, Jazz, Popular	place to sit	small group
1.116	F	18-24	Sask.	14-16	Eng.	yes A yes T	Lab. Tech.	First time	Folk, Class, Rock, Jazz	Jazz, Class, Popular. Rock New Wave	--	lights go down	small group
1.117	M	25-30	Brit.	over 16	Eng. Fren.	no A yes T	Student	1-3	All except Ethnic, Folkfest	All except C&W, Bluegrass, Reggae	Jazz, Classical Rock, New Wave	?	?
1.118	--	--	--	--	--	--	(1st pg. missing)	missing	--	Trad. Folk, Cont. Folk, Blues, Jazz, Ethnic, Class Rock, New Wave	Folk	first act	small group
1.119	M	under 18	Alta.	12-13	Eng. Fren. Span.	yes A yes T	--	First time	--	All except Jazz, Class, Reggae	Cont. Folk	first act	with 1 person

Survey No.	Sex	Age Group	Birth place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupation	Attend Club	Attend Other perfor- mances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Perfor- mance	Come Alone or with Others
1.120	F	36-40	Man.	12-13	Eng.	no A no T	Telephone Operator	1-3	Folk, Class, Other	Trad. Folk, Cont. Folk, Ethnic, Classical, Popular	Classical	lineup	with 1 person
1.121	F	40-50	B.C.	14-16	Eng.	no A yes T	Tailor	4-7	All except Class, Rock	All except Cont. Folk, Popular, New Wave	--	lights go down	small group
1.122	M	25-30	Canada	12-13	Eng.	no A no T	Carpenter	12+	Folk, Class, Rock, Country, Blues, Blue- grass, Folkfest	Trad. Folk, Cont. Folk, Blues, Blue- grass, Class, Popular, Rock	--	first act	with 1 person
1.123	F	18-24	B.C.	14-16	Eng.	yes A yes T	Student	First time	Rock	Cont. Folk, C&W, Popular	Cont. Folk	first act	with 1 person
1.124	F	18-24	Alta.	14-16	Eng. Fren.	yes A no T	Student	First time	Folk	Trad. Folk, Cont. Folk, C&W	Trad. Folk Cont. Folk	place to sit	with 1 person
1.125	M	25-30	Sask.	over 16	Eng.	yes A yes T	Engineer	First time	Class, Rock, Jazz	Jazz, Class, Popular, Rock New Wave	pop	lights go down	small group
1.126	F	25-30	Alta.	over 16	Eng. Fren. Span.	yes A yes T	Teacher	1-3	Class, Ethnic Blue- grass, Folkfest	All except Cont. Folk, C&W	--	lights go down	small group
1.127	M	25-30	Ont.	over 16	Lith. Eng.	yes A yes T	Graduate Student	4-7	Rock, Country Blue- grass	Trad. Folk, Cont. Folk, C&W, Popular Rock	Folk & Rock	place to sit	small group

Survey No.	Sex	Age Group	Birth place	Educa- tion (yrs.)	Lang.	Music Train- ing/ Abil.	Occupation	Attend Club	Attend Other performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin perform- ance	Come Alone or With Others
1.128	M	31-35	Quebec	14-16	Eng. Fren.	yes A yes T	Editor	1-3	Folk, Country, Blue- grass, Folkfest	Trad. Folk, Cont. Folk, C&W, Blue- grass, Popular Rock	Cont. Folk	first act	with 1 person
1.129	F	31-35	B.C.	14-16	Eng. Fren. Span.	no A no T	Writer- Editor	1-3	Folk, Class, Blue- grass, Folkfest	Trad. Folk, Cont. Folk, Blues, C&W, Bluegrass, Classical, Popular, Rock	Cont. Folk	first act	with 1 person
1.130	F	25-30	Ont.	up to	other	yes A no T	Household Engineer	First time	Other (Bars)	--	Blues, C&W Bluegrass	lights go down	with 1 person
1.131	M	25-30	France	over 16	Fren. Eng.	no A no T	Research	1-3	Folk, Class, Blues, Ethnic, Folkfest	Trad. Folk, Cont. Folk, Blues, Ethnic Classical, Rock	Folk	--	small group
1.132	--	--	Ont.	14-16	Eng.	yes A no T	Sound & Instrument Tech.	First time	All except Rock	All	All	At	with group
1.133	M	18-24	Sask.	14-16	Eng.	no A --	Engineer	First time	Rock, Jazz, Blues	Trad. Folk, C&W, Blue- grass, Popular, Rock	--	lights go down	small group
1.134	M	31-35	N. Ireland	over 16	Eng. Fren.	no A no T	Appraiser	Every	Folk, Class, Rock, Blues	Trad. Folk, Cont. Folk, Blues, Class, Popular, Rock	Trad. Folk	place to sit	small group

Survey No.	Sex	Age Group	Birth Place	Education (yrs.)	Lang.	Music Train /Abil.	Occupation	Attend Club	Attend Other Performances	Own/Listen Kind of Recordings	(record) Preferred Music	Begin Performance	Come Alone or With Others
1.135	M	18-24	Alta.	14-16	Eng.	no A no T	Carpenter/ Preparator	Every	Folk, Class, Folkfest, Jazzfest, Other (Opera)	All except Cont. Folk, Ethnic, Popular	Classical, Blues	first act	small group
1.136	F	25-30	--	over 16	Germ. Eng.	yes A yes T	Programmer Analyst	8-11	Folk, Rock, Jazz, Blues, Folkfest, Jazzfest	--	--	first act	with 1 person
1.137	M	18-24	Alta.	over 16	Eng.	yes A yes T	Several	12+	All except Class, Country, Bluegrass	All except Ethnic, Classical, Country, Popular	ha!	lineup	with 1/ small group

Survey No.	Comfort at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.1	Yes	Trad. Brit. Cont. Folk Blues, Bluegrass	Trad. Brit.	Applause, Clap, Sing, Whistle, Yell	Trad. Brit. Bluegrass Blues	Don't	P. Drunk P. Below expectation	Enjoy music, High quality, P. Talented Know P., Club atmosphere	55
1.2	Var.	All	Trad. Folk	Applause, Clap, Sing, Stamp, Whistle, Yell, Tell P.	Trad. Fren. Trad. Brit. Bluegrass	Ignore Performer	P. Drunk, boring, Below expectation, P. doesn't care, Racism, Sexism	Enjoy music, High quality, P. is talented, Songs you know, Know P., Audience participation, Club atmosphere	--
1.3	Var.	All except swing	Performer combine styles	Applause, Clap, Yell, buy record, request encore, tell performer	Trad. Brit.	Withhold applause, Tell someone, leave hall, ignore performer	All except racism & attractiveness of performer	Enjoy music, High quality, talented, audience part., club atmosphere	--
1.4	Yes	All	Brits.	Other (farting loudly)	Trad. Brit	Withhold applause, Tell someone, ignore performer	P. drunk, boring, Music doesn't sound right, P. doesn't care, Racism occurs	Enjoy music, High quality, P. talented, Club atmosphere, Enjoy drinking	55 56 57
1.5	Var.	Perform. combining many diff. styles	--	Applause	--	Withhold applause	P. drunk, boring, In bad taste, P. makes bad jokes, P. doesn't care, racism, sexism	Enjoy music, High quality, P. talented	55 56 57

Survey No.	Comfort at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.6	Var.	Trad.Cana. Cont.Folk Perform. combining diff.styles	Singer/ Song- writer	Applause, Clap Stamping, Encore req. Buying a record	Other (don't know)	Withhold applause, Tell some- one, leave hall, complain to organ. Ignore P.	P.drunk, boring, below expecta- tion, in bad taste, doesn't sound right, P. doesn't care sexism, racism	All except, Club atmosphere Enjoys drink 	55 56
1.7	Var.	Trad.Brit. Trad.Cana.	--	Applause, Telling some- one, encore req., buying a record	Cont.Folk	Withhold applause Tell some- one, leave hall, complaints to organ.	P.drunk, boring, below expect. In bad taste, doesn't sound right, P. does not care, sexism, racism	Enjoy music, High quality, P. talented Audience part. Club atmosphere drinking	--
1.8	Yes	Trad.Brit. Trad.Cana. Trad.Fren. Trad.Amer.	--	Applause, Clapping, Singing along Telling some- one, Encore req., buy record, tell performer	--	Withhold applause, Tell some- one, leave hall, Ignore P.	P.drunk, boring, below expect., In bad taste, doesn't sound right, P. doesn't care, sexism, racism	Enjoy music, High quality P. talented, Enjoy atmosphere Enjoy drinking	56
1.9	No (Crowded)	Trad.Brit. Trad.Fren. Trad.Cana. Trad.Amer. Cont.Folk Singer/ songwriter Blues, Other(Rock)	--	Applause	--	Withhold applause	P.boring, below expect., in bad taste, doesn't sound right, P. makes bad jokes, doesn't care	All except audience part.	55 56 57

Survey No.	Comfort at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.10	Var.	Trad.Cana. Cont.Folk Contains many styles Singer/songwriter C&W. Bluegrass	Trad. British	All except yells	Trad.Brit.	Withhold applause Tell someone, Complaints to organ.	P.drunk,boring, below expect... In bad taste, P. doesn't care	All except drinking	55 56 57
1.11	Var.	Trad.Brit. Trad.Cana. Cont.folk (Celtic) Many styles	Scottish Irish (Celtic)	All except clapping	Trad.Brit.	Withhold applause Tell someone, rude noises, leaving hall, complain to organ. ignore P. don't show disapprov.	P.drunk,boring, below expect... In bad taste, P. doesn't care, racism occurs	Enjoy music High quality P. talented P. known to you audience part. club atmosphere other (cozy)	55 56 57
1.12	Yes	Trad.Brit. Trad.Fren. Trad.Cana. Trad.Amer. Cont.folk Many styles Singer/songwriter Swing	Any of all listed	Applause, Clapping telling someone, buying record, telling P.	?	Withhold applause	In bad taste, makes bad jokes sexism, racism	Enjoy music, high quality, talented P... audience part. club atmosphere	--
1.13	Var.	Trad.Brit. Trad.Fren. Trad.Cana. Trad.Amer. Cont.folk Many style Singer/songwriter C&W	Variety	Applause, stamping, tell someone, buy record	Trad.Brit.	Withhold applause leave hall	P. drunk,boring	All	56 57 55

Survey No.	Comfort at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.14	No	All	?	All except asking for autograph	?	Withhold applause, tell someone, leave hall, complain to organizers ignore P.	All except P. attractive	All	55 56 57
1.15	Var.	Trad.Brit. Trad.Cana. Cont.Folk Many styles	Celtic	All except whistles, yell	Trad.Fren. Trad.Brit. Trad.Cana. Trad.Amer. Cont.Folk	Tell someone, leave hall	P. drunk, boring, below expect. in bad taste, doesn't sound right, P. doesn't care, racism	All except P. known to you	55 56
1.16	No	All except Trad.Amer.	--	Applause, clap stamp, tell someone, encore req. buy record ask for autog	--	Withhold applause, tell someone, leave hall ignore P. don't show disapproval	All except drunk viewpoint, attractiveness	All except drinking	55 56 57
1.17	Yes	All except C&W, blues	Bluegrass	All except clapping, autograph, telling P.	Bluegrass	--	--	Enjoy music, high quality, talented P. known to you audience part. club atmosphere drinking	55

Survey No.	Comments at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.18	Var.	All except C&W swing	Cont. Folk	Applause, clap, sing, stamp, telling someone, encore req., tell P.	--	Withhold applause	P. is drunk, P. is leaving in bad taste, doesn't sound right, P. doesn't care, sexism, racism	All except drinking	55 57
1.19	Yes	Performance combining diff. style	Diff. style	Applause, clap sing along, stamp, encore req.	Cont. Folk	Don't share disapprove	P. is boring	Enjoy music, P. talented audience part. club atmosphere	55 56
1.20	Var.	Perform. combining many diff. styles	Diff. style, Trad. Brit	Applause	Cont. Folk	Don't show disapprove	P. is drunk	Enjoy music, club atmosphere drinking	
1.21	Yes	All except C&W	Trad. Brit	Applause, sing along, stamping tell someone, encore req. buying record telling P.	Trad. Brit.	Withhold applause tell someone, ignore the P.	P. drunk, boring, in bad taste, P. doesn't care	All	55 56 57
1.22	Var.	Trad. Amer. Cont. Folk many styles singer/songwriter, C&W, Blues	--	Applause, clap sing along, encore req. record buying	--	Leave hall	P. boring, P. below exp.	Enjoy music, high quality P. talented P. known to you audience part. club atmosphere	55 57
1.23	Var.	All except C&W	Trad.	Applause, clap sing along, stamp, tell someone, encore req. buy record	--	Withhold applause tell someone	P. drunk, boring in bad taste, P. doesn't care sexism, racism	All except drinking	55 56 57

Survey No.	Com- fort at Club	Enjoy Music performed	Club Prefer- ence	Signal Approval	Styles That Club Responds Favorably To	Show Disapprov- al	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.24	Var.	All except C&W	Trad. & Cont.Folk	Applause, sing along, tell someone, encore req., buy record, tell P.	Cont.Folk	Withhold applause tell some- one, leave hall, complain to org., ignore P.	P. drunk, below expect., in bad taste, doesn't sound right, P. doesn't care sexism, racism	Enjoy music, P. talented, P. known to you, enjoy club atmosphere	55 56 57
1.25	Var.	All	Cont.Folk	All except asking for autograph	Cont.Folk	All except yells, insults, rudeness	All except disagree view, bad jokes, P. attractive	All	55 56 57
1.26	Yes	All except C&W	Brit/Folk	All except asking for autograph	Trad.Fren. Trad.Brit. Trad.Cana. Trad.Amer.	Withhold applause, tell some- one	All except P. below expect. disagree view, bad jokes, P. attractive	All	55 56 57
1.27	Var.	Trad.Brit. Trad.Cana. Trad.Amer. Cont.Folk. Many style Singer/ songwriter Bluegrass	Trad.Brit. Scottish	Clap, sing along, tell someone, encore req., tell P.	Trad.Brit.	Withhold applause, tell some- one, leave hall	P. drunk, in bad taste, doesn't sound right, P. makes bad jokes, P. doesn't care, sexism, racism	Enjoy music, high quality very talented audience part. enjoy club atmosphere, other (to not at aud.)	55 56 57
1.28	Yes	Trad.Fren. Trad.Cana. Cont.Folk Many style Bluegrass, Blues, Many style	--	Applause, tell someone, buy record, autog.	-- (no idea)	Withhold applause, leave hall	P. below expect P. in bad taste	Enjoy music high quality P. talented audience part. club atmosphere	55 56 57
1.29	Yes	All	Folk	All except autograph telling P.	Trad.Brit. Trad.Fren. Trad.Cana. Cont.Folk Bluegrass	--	P. boring, below expect., P. doesn't care, sexism, racism	All	55 56 57

Survey No.	Comfort at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.30	Yes	All	--	All except autograph, tell P.	All	Don't show disapproval.	P.boring, in bad taste, disagree view point, doesn't sound right, sexism, racism	All except P. does songs you already know	55 56 57
1.31	Var.	All	--	Applause, sing along, tell someone, encore req., buy record, tell P.	--	Withhold applause	P.boring, below expect., doesn't sound right, bad jokes, P. doesn't care, sexism, racism	Enjoy music, high quality, P. very talent, P. known to you, audience part, enjoy drinking	56
1.32	Yes	All except C&W, Blues	--	Applause, clap sing along, tell someone, encore req.	--	Withhold applause, tell someone	P.drunk, boring below expect., disagree viewpt, P. doesn't care, sexism, racism	Enjoy music, high quality, P. talented, P. does songs you know, club atmosphere, enjoy drinking Other (fast/slow music)	55 57
1.33	Var.	All	Trad.Brit	Applause, tell someone, encore req., buy record, tell P.	Trad, fren. Trad.Brit. Trad.Cana. Trad.Amer. Cont.Folk	Withhold applause, tell someone, leave hall, comp. to organ, Ignore P.	All except disagree viewpt, doesn't sound right, P. attractive	Enjoy music, high quality, P. talented club atmosphere Other (music is pleasing)	55 56 57
1.34	Var.	All except C&W	Trad.Brit	Applause, clap sing along, stamping, yell, tell someone, encore req.	Trad.Brit.	Tell someone	All except P. not attractive	All	--

Survey No.	Comfort at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.35	No	Cont. Folk Singer/songwriter	--	Applause, stamp yell, tell someone, encore req., tell P.	--	yells, withhold applause	All except doesn't sound right, P. not attractive	Enjoy music, high quality, P. talented, audience part.	--
1.36	No	Trad. Folk Cont. Folk Singer/songwriter C&W, Blues, Bluegrass	Trad.	Applause, clap sing along, stamp, yell	--	Withhold applause, tell someone, comp. to organ., ignore P.	P. boring, below exp., bad jokes P. doesn't care sexism, racism	All except P. does songs you already know	55 56 57
1.37	Var.	All except Blues	Singer/song-writer	Applause, clap sing, stamp, tell someone, encore req., buy record	Cont. Folk	Withhold applause tell someone	P. boring, below expect, doesn't sound right, P. doesn't care	All	--
1.38	No	All except Trad. Fren. C&W	Trad. Irish	Applause, clap sing along, stamping, encore req.	Trad. Brit	Withhold applause tell someone	P. drunk, boring doesn't care, sexism, racism	Enjoy music, high quality very talented audience part club atmosphere drinking	55 56 57
1.39	Yes	Trad. Brit. Trad. Fren. Other (Reggae)	Trad. Brit.	Clap, Encore req., buy record	Country	Withhold applause complain to organ.	P. drunk, boring below expect., in bad taste, doesn't sound right, sexism racism	High quality, Other (his music)	55 56 57
1.40	Var.	All checked no	Class.	yells	Other (Classical)	yells, catcalls	--	--	--
1.41	Yes	All except swing, Other (Rock)	?	Applause, clap yells, stamp, tell someone, encore req., autograph, tell P.	Cont. Folk Country, Bluegrass	Withhold applause Don't show disapprov.	P. drunk, boring, in bad taste, doesn't sound right, P. doesn't care, sexism, racism	All except drinking	55 56 57

Survey No.	Comment at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a performance	Which of the Last Ques. Answ.
1.42	Var.	All except Trad. Brit	No part. style	All	None in particular	Ignore P.	--	--	55 56 57
1.43	Yes	All except Blues, Other (Rock)	?	Applause, clap stamp, yells, encore req., autograph, tell P.	Cont. folk Country, Bluegrass	Don't show disapproval.	--	All except drinking	55 56 57
1.44	Yes	Bluegrass Swing	Cont. Folk, Bluegrass	All except encore, req. buy record, autograph, Other standing on table	Cont. folk Bluegrass	Other making noises that are not rude	P. boring, disagree viewpoint, bad jokes, racism.	Enjoy music, P. talented high quality, P. does songs known, other (because of 54)	55
1.45	Var.	All except Trad. fren. Blues	?	Applause, clap stamp, tell someone, encore req. other. (I would stay)	?	Don't show disapproval.	All except disagree, viewpoint, bad jokes, not attractive	Enjoy music, high quality P. talented, songs already known, audience part, club atmosphere	57
1.46	No	All except Blues, Swing	Cont. Folk	Applause, clap sing along, tell someone, encore req.	Cont. folk Country Bluegrass	Withhold applause, tell someone, don't show disapproval	P. boring, below expect, in bad taste, doesn't sound right, P. doesn't care approval	All	55 56 57
1.47	Var.	All except Blues	Cont. folk	All except yells	Cont. folk	Withhold applause, tell someone, don't show, other (squirm in seat)	P. boring, below expect, doesn't sound right, makes bad jokes	Enjoy music, high quality, P. very talented, audience part, club atmosphere drinking	55 56 57

Survey No.	Comfort at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.48	Yes	Other (New Wave)	--	Applause, sing along, stamp	--	--	P.drunk, boring, in bad taste, P. doesn't care sexism, racism, P. isn't attract.	All except P. is known to you	55 56 57
1.49	Yes	Trad.Brit. Trad.Cana. Cont.Folk many style C&W, Bluegrass Other (Popular)	Trad. Brit.	Applause, tell someone, encore req. buy record, tell P.	Trad.Brit. Trad.Cana. Cont.Folk	Withhold applause, tell someone, comp. to organ.	All except P. below expect, doesn't sound right, P. not attractive	All except P. does songs already known	55 56 57
1.50	Yes Var.	Trad.Fren. Trad.Amer. Cont.Folk Singer/songwriter Bluegrass Blues, Swing	Cont. Folk	Applause, clap, sing along, tell someone, buy record, telling P.	--	complain to organ.	P.drunk, in bad taste, bad jokes sexism, racism	All except drinking	55 56 57
1.51	No	All except Trad.Amer. C&W	Trad. Brit.	Applause, sing along, whistle tell someone, encore req., buy record	Trad.Fren. Trad.Brit. Trad.Cana. Cont.Folk	Tell someone, leave hall	P.drunk, boring, below expect, in bad taste, doesn't sound right, makes bad jokes, P.doesn't care	All	55 56 57
1.52	Var.	All except C&W	Trad. Brit.	Applause, clap sing along, tell someone, encore req. buy record	Trad.Brit.	Don't show disapproval.	P.drunk, boring below expect, in bad taste, doesn't sound right, bad jokes P. doesn't care	All	--

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1.53	Var.	Trad.Brit. Cont.Folk many styles Singer/ songwriter C&W,Swing, Bluegrass	Celtic/ Folk	All except autograph	Trad.Brit. Cont.Folk Bluegrass	Withhold applause	P.drunk,boring in bad taste, doesn't sound right, p. doesn't care, sexism, racism	All	55 56 57
1.54	Var.	All	Cont. Folk	Applause,sing along,stamp, tell someone, encore req., buy record, tell p.	Cont.Folk	Withhold applause tell some- one, leave hall	All except diff. viewpt., bad jokes, not attr.	All except p. does songs already known	55 56 57
1.55	No	Trad.Brit. Trad.Cana. Cont.Folk many styles Bluegrass, Blues, Swing	--	Applause,sing along,stamp, tell someone, encore req. buy record, tell p.	Trad.Brit. Trad.Cana. Trad.Amer. Cont.Folk	Complain to organ.	P.drunk,boring, below expect. in bad taste, doesn't sound right, p. doesn't care	Enjoy music, high quality, p. very talent audience part. club atmosphere	55 56 57
1.56	No	All except C&W,swing	Trad. Brit.	All except yells	Trad.Cana.	Withhold applause Don't show disapprov.	P.drunk,boring, below expect, in bad taste, doesn't sound right, bad jokes p. doesn't care	Enjoy music, high quality, p. very talent p. does known songs, club atmosphere, Other (comfort not snobbish)	55 56 57
1.57	Yes	All except Cont.Folk C&W	--	Applause,sing along, tell someone,encore req.	--	Withhold applause, tell some- one	P.drunk,in bad taste, p. doesn't care, sexism, racism	All except club atmosphere, drinking	--

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1.58	Var.	Trad.Brit. Trad.Fren. Trad.Cana. Trad.Amer. Singer/ songwriter C&W, Bluegrass	--	Applause,clap tell someone, encore req. buy record	--	Withhold applause, tell some- one,leave hall	All except dis- agree view, P. not attract.	Enjoy music, high quality, P. talented	55 56 57
1.59	Var.	All except C&W	Trad. Brit.	All except autograph	--	Withhold applause, tell some- one, leave hall,comp. to organ.	All except below expect, disagree view, P. not attract.	All	55 56 57
1.60	Var.	All	Brit. Bluegrass	All except autograph telling P.	Cont.Folk	Withhold applause leave hall	P.drunk,boring Other (Repit.)	Enjoy music, High quality P. talented audience part. club atmosphere drinking,other (surprises)	55 56 57
1.61	--	All except Trad.Amer. Diff.style Swing	?	Applause,sing along, tell someone,buy record	--	--	All except P. below expect, P. not attract.	All except drinking	55 56
1.62	No	All except diff.style	--	--	--	Withhold applause, tell some- one	Sexism, racism	P. talented	--
1.63	Var.	All except Trad.Brit C&W	Cont. Folk	Applause,clap sing along, stamp, tell someone,encore req, tell P.	Cont.Folk	Withhold applause, tell some- one,ignore P.	All except dis- agree view, P. not attract	All except P. does known song P. known to you	55

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1.64	Var.	All except Trad.Amer. C&W, Swing	P. contains diff. styles	Applause, clap sing along, stamp, tell someone, encore req. Other (stand up)	Trad.Cana. Cont.Folk	Withhold applause tell someone	P.drunk, in bad taste, doesn't sound right, bad jokes, P. doesn't care, racism, sexism	All	55 56 57
1.65	Yes	All except swing	--	All except whistles, autograph	Trad.Brit	Withhold applause	All except disagree view, P. not attract.	All except drinking other (good music)	55 56 57
1.66	Yes	All	Trad. Brit	All except tell someone, buy record, autograph	All	Withhold applause	P.boring, in bad taste	All	55 56
1.67	Var.	Trad.Brit Trad.Fren Trad.Cana.	Trad. Brit	Applause	--	Withhold applause, tell someone	P. bad jokes, sexism	Enjoy music, high quality, audience part.	--
1.68	Yes	Trad.Cana Trad.Amer Cont.Folk Many style Singer/songwriter Bluegrass	Cont. Folk	Applause, sing along, encore req.	?	Don't show disapproval.	--	All except club atmosphere drinking	--
1.69	Var.	Trad.Brit Trad.Cana. Trad.Amer. Cont.folk Singer/songwriter C&W	--	Applause, sing along, encore req, buy record	--	Withhold applause, tell someone	P.drunk, boring P.below expect, in bad taste P. doesn't care	Enjoy music, enjoy atmosphere other (like his music)	--

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1.77	Yes	Trad.Brit Trad.Fren Trad.Cana Trad.Amer Diff.style Singer/songwriter Bluegrass	P. contains diff. styles	All except yells	Trad.Brit Trad.Cana	Complain to Organ.	P. drunk, boring below expect, in bad taste, doesn't sound right, makes bad jokes	All except known songs audience part.	55 56 57
1.78	Var.	Trad.Cana Trad.Amer Cont.Folk C&W Bluegrass	?	Applause, sing along, yells tell someone, encore req, buy record, tell P.	Bluegrass	Withhold applause, tell someone	P. below expect, P. doesn't care	Enjoy music, high quality, P. very talent does known song audience part.	55 56 57
1.79	Yes	Trad.Brit Trad.Cana Trad.Amer Cont.Folk diff.style C&W Bluegrass	?	Applause, tell someone, encore req, buy record	?	Withhold applause, tell someone	P. boring, below expect, doesn't care, sexism, racism	Enjoy music, high quality, P. very talent, club atmosphere drinking	55 56 57
1.80	No	--	--	All except autograph	--	Withhold applause, tell someone, compl. to organ.	All except disagree viewpoint, P. not attract.	All Other (Phaston)	55 56 57
1.81	--	Trad.Brit Trad.Fren Trad.Cana diff.style Blues	--	All except sing, stamp, whistle	--	Withhold applause, tell someone, compl. to organ.	P. drunk, boring, in bad taste, P. doesn't care sexism, racism	Enjoy music, high quality, P. very talent audience part, club atmosphere	55 56 57
1.82	No	All except Trad.Brit Trad.Fren	?	Applause, clap tell someone, encore req, buy record	--	Withhold applause, tell someone, leave hall	P. boring, in bad taste, doesn't sound right, P. doesn't care	Enjoy music, high quality, P. very talent, P. does known song, club atmosphere	56

Survey No.	Comment at Club	Enjoy Music Performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.83	Var.	All except Trad. Brit. Trad. Fren. Trad. Amer.	P. contains different styles	Applause, stamp, tell someone, encore req, tell p.	--	Withhold applause, tell someone, don't show disapproval	P. drunk	Enjoy music, audience part, club atmosphere	55 56 57
1.84	No	Trad. Brit. Trad. Fren. Trad. Cana. Trad. Amer. Cont. Folk Bluesgrass Blues, Swing	Folk	Clap, sing along, stamp, whistle, yell	Bluegrass	Withhold applause	P. drunk, in bad taste, disagree viewpoint, sexism, racism	Enjoy music, high quality, p. very talented p. known to you Club atmosphere	55 56 57
1.85	Yes	All except C&W	Cont. Folk	Applause, clap sing along, tell someone, encore req, buy record	--	Withhold applause, tell someone, leave hall, compl. to organ. Ignore P.	P. drunk, boring, in bad taste, doesn't sound right, P. doesn't care, sexism, racism	All except P. does songs you already know	55 56 57
1.86	Yes	All except C&W, swing	?	All except autograph	?	Withhold applause, compl. to organ.	P. boring, doesn't sound right, P. doesn't care, sexism, racism	All	55 56 57
1.87	Var.	All except C&W	Trad. Brit. Cont. Folk	Applause, clap	Cont. Folk	Withhold applause, tell someone, ignore p.	All except P. drunk, p. not attract.	Enjoy music, high quality p. talented, p. known to you, audience participation	55 56 57
1.88	Yes Var.	All except blues, swing	Trad.	Applause	--	Withhold applause	--	Enjoy music, high quality, p. talented	55 56 57

Survey No.	Comfort at Club	Enjoy Music performed	Club Preference	Signal Approval	Styles That Club Responds Favorably To	Show Disapproval	Why Show or Feel Disapproval	Why you Like a Performance	Which of the Last Ques. Answ.
1.89	Yes	Trad.Fren Trad.Cana Trad.Amer Cont.Folk	--	Applause, buy record	--	Don't show disapproval.	All except P. not attractive	All except songs known, drinking	--
1.90	No	All, Other (Rock, easy listening)	Many dif styles	All except whistles, autograph	Cont.Folk	Withhold applause, tell someone, leave hall, comp. to organ. Ignore P.	P.boring, doesn't sound right, P. doesn't care	All except P. known to you.	--
1.91	No	Trad.Cana Cont.Folk C&W, swing	--	All except autograph	Cont.Folk Country Bluegrass	Withhold applause tell someone, leave hall, compl. care to organ.	P.drunk, boring. In bad taste, doesn't sound right, P. doesn't care	All except P. known to you	--
1.92	Yes	All except diff. style, C&W	--	Applause, clap sing along, whistles, encore req.	--	Don't show disapproval	--	--	--
1.93	No	Trad.Brit Trad.Fren Diff.style Singer/songwriter Bluegrass Blues	Trad. Brit	Applause, clap, sing along, tell someone, encore req.,	Trad.Brit	Withhold applause, leave hall	All except disagree viewpoint, bad jokes, P. not attractive	All except drinking	55
1.94	Var.	Trad.Brit Trad.Cana Cont.Folk Singer/songwriter Bluegrass	?	Applause, clap, sing along	--	--	P.drunk, in bad taste, bad jokes	Enjoy music, high quality, P. talented, P. does known songs	--

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1.95	--	--	--	--	--	--	All except disagree viewpoint, p. not attract.	--	--
1.96	--	--	--	--	--	--	--	--	--
1.97	No	Many diff. styles	--	Applause, sing along, tell someone, encourage, buy record	--	leave hall don't show disapproval.	p. drunk, boring, below expect, in bad taste, doesn't sound right, p. doesn't care, racism	All except drinking	--
1.98	Yes	Many diff. styles, Bluegrass, Blues	--	Applause, clap, sing along, tell someone	--	--	--	All except p. known to you	56 57
1.99	Var.	Trad. Brit. Trad. Cana. Cont. Folk C&W Bluegrass Blues	Bluegrass	Applause, tell p.	Country, Bluegrass	--	--	--	--
1.100	--	--	--	--	--	--	--	--	--
1.101	--	--	--	--	--	--	--	--	--
1.102	Var.	--	--	--	--	--	--	--	--
1.103	Var.	Trad. Amer. Diff. style C&W	--	Applause	Trad. fren	Insulting p., leave hall	p. boring, doesn't sound right, bad jokes	Enjoy music, p. very talent, enjoy atmosphere	--

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1.104	No	Trad. Brit Trad. Cana Trad. Amer Cont. Folk Many style Singer/ songwriter Bluegrass	Singer/ song- writer	All except whistles, yell autograph	Cont. Folk	Withhold applause, tell some- one, leave hall, compli- to organ. Ignore p.	P. drunk, boring, below expect, doesn't sound right, p. doesn't care, sexism racism	All except atmosphere, drinking. Other (good stories)	55 56 57
1.105	Yes	Trad. Brit Trad. Cana Trad. Amer Cont. Folk Singer/ songwriter C&W Bluegrass	Singer/ song- writer	Applause, clap sing along, whistles, tell someone, encore req., Tell p.	Cont. Folk	Withhold applause, tell some- one, leave hall, don't show dis- approval	All except dis- agree viewpt., bad jokes, not attractive	All except drinking	--
1.106	?	Trad. Cana Trad. Amer Cont. Folk Many style Singer/ songwriter Bluegrass Blues	?	Applause, clap yells, sing along, Other (smile), tell someone, encore req., buy a record	?	Withhold applause, tell some- one, Other -tune out	All except p. not attract.	All except drinking, Other (variety)	55 56 57
1.107	Var.	Trad. Brit Trad. Fren Trad. Cana Trad. Amer Cont. Folk Diff. Style Singer/ songwriter	?	Applause, buy stamp, buy record	--	talking to people in audience	uncomfortable audience conditions	Enjoy music, high quality, p. talented. p. does known songs, club atmosphere. Other (can relate)	55 56 57
1.108	Var.	All except diff. style Other (acid rock)	?	Applause, clap, sing along, tell someone, tell p.	?	Withhold applause tell some- one, leave hall, compli- to organ, Ignore p.	p. boring, below expect, in bad taste, doesn't sound right, p. doesn't care	All except p. known to you Other (commun. feeling)	55 56 57

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1.109	Yes	Trad.Fren Trad.Cana Cont.Folk Diff.style Singer/ songwriter	--	Applause,sing along, tell someone	--	--	--	--	--
1.110	Yes	Trad.Cana Trad.Amer Cont.Folk Many style Singer/ songwriter Bluesgrass Blues,swing	None	Applause,clap encore req.	--	--	--	--	--
1.111	No	Trad.Cana Cont.Folk Many style Singer/ songwriter Other (Acadier)	--	Applause,clap sing along, stamp, tell someone, buy record	--	Withhold applause, tell some- one,leave hall,ignore p.	All except dis- agree viewpt. bad jokes, p. one,leave not attract.	Enjoy music, high quality, p. talented, does known songs, p. known to you, drinking	55 56 57
1.112	Var.	All except Trad. Amer C&W	Trad. Brit	Applause,tell someone,encore req.	Trad.Brit	Withhold applause, tell some- one	P.boring, bad jokes, p.doesn't care, racism	All except p. known to you audience part.	--
1.113	Var.	Trad.Brit Trad.Cana Cont.Folk Many style Singer/ songwriter	--	Applause,sing along, tell someone,encore req. buy record	--	Withhold applause, tell some- one	p. below expect, in bad taste, bad jokes, sexism, racism	Enjoy music, p. very talent, p. does known songs, p. known to you	55 56 57
1.114	--	Cont.Folk	--	--	--	--	late start	--	--

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1.115	No	Trad.Cana	--	Applause,tell someone,encore req., buy record	--	--	--	--	--
1.116	Yes	--	--	Applause	--	--	--	All except drinking,Other (P. enjoys self)	55
1.117	Yes	All, Other (Sex pistols)	?	Farting	?	?	Rude noises	P. drunk	55
1.118	No	All except C&W, Bluegrass Swing	Trad. Folk	Applause,clap sing along	--	Don't show disapprov.	Sexism, racism	All except audience part.	55 56 57
1.119	--	All	--	All	--	--	--	--	--
1.120	Yes	Trad.Brit Trad.Fren Trad.Cana Cont.Folk	--	Applause,clap tell someone, tell p.	--	Don't show disapprov.	Bad jokes, p. doesn't care, sexism, racism	Enjoy music, high quality, p. talented, p. does known songs	55 56 57
1.121	Var.	Trad.Fren Trad.Cana Diff.Style	--	Applause,clap sing along, encore req, telling p.	--	--	--	--	--
1.122	No	Trad.Brit Diff.style	British	All except buy record, autograph	Trad.Brit Trad.Cana Bluegrass Blues	Tell some- one,leave hall	All except p. below expect, doesn't sound right, sexism p. not attract.	Enjoy music, high quality, p. talented, audience part, club atmosphere, drinking	55

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1.123	--	Trad.Cana Cont.Folk Diff.style Singer/ songwriter CAW Bluegrass	--	Applause,tell someone,encore req, buy record	--	Withhold applause, don't show disapprov.	P.drunk, in bad taste, P. doesn't care, sexism racism	All except drinking	--
1.124	--	Trad.Fren Trad.Cana Cont.Folk Singer/ Songwriter CAW	?	Applause,tell someone	--	Withhold applause	P.drunk, in bad taste, sexism, racism	All except drinking	--
1.125	No	Diff.Style	--	Applause	Cont.Folk	Withhold applause, tell some- one,leave hall, Ignore P.	P.drunk,boring, below expect, in bad taste, P. doesn't care, sexism, racism	Enjoy music, high quality, audience part, club atmosphere	55
1.126	No	Trad.Fren Trad.Cana Cont.Folk Singer/ songwriter Bluegrass Blues	--	Applause,tell someone, buy record	--	--	All except dis- agree, viewpoint, P. not attract.	Enjoy music, P. very talent, P. known to you	--
1.127	Var.	All except swing	--	All except whistles,yell autograph, telling P.	Trad.Brit	Tell some- one,don't show dis- approval	P.drunk,boring, in bad taste, P. doesn't care	All except drinking	--
1.128	Var.	All except Singer/ songwriter Blues	Many styles	Applause,clap sing along, stamp, tell someone,encore req, buy record	Trad.Brit	Withhold applause, tell some- one,leave hall,compl to organ.	P.drunk,boring, below expect, in bad taste,P. doesn't care, sexism, racism	All except P. known to you	55 56 57

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1.129	Var.	Trad.Brit Trad.Cana Trad.Amer Cont.Folk Many style Bluegrass	Trad. Brit	Applause, tell someone, encore req., buy record	Trad. Brit	Don't show disapproval	P. boring, below expect, doesn't sound right, bad jokes, P. doesn't care, sexism, racism	All except P. does know songs, audience part.	55 56 57
1.130	Yes	Singer/songwriter C&W, Blues Bluegrass Swing	--	Applause, sing along	--	Withhold applause, ignore P.	All except P. below expect, P. not attract.	Enjoy music, songs known, audience part.	56
1.131	Yes	Trad. Fren Singer/songwriter	--	Applause, clap	--	--	P. boring, below expect, doesn't sound right	Enjoy music, P. very talent, audience part, club atmosphere drinking	55 56 57
1.132	Yes	--	?	Applause, sing along, stamp, tell someone, encore req., tell P.	Cont. Folk	Tell someone	--	Enjoy music, high quality, P. does know songs, audience part.	55 56 57
1.133	No	Trad. Fren Trad. Cana Cont. Folk C&W, Blues Swing	--	Applause, clap encore req.	--	Withhold applause, leave hall	P. drunk, boring below expect, in bad taste, doesn't sound right, P. doesn't care	Enjoy music, high quality, P. talented, P. known to you audience part.	--
1.134	Yes	Trad. Brit Trad. Amer Cont. Folk Many style Blues	Trad. Folk	Applause, sing along, tell someone, encore req., buy record, autog. Tell P.	Trad. Brit	Withhold applause, tell someone, compl. to organ. Ignore P.	P. drunk, boring in bad taste, disagree viewpoint, doesn't sound right, bad jokes P. doesn't care	Enjoy music, high quality, P. talented, club atmosphere	55 56 57

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1.135	Var.	Depends on P.	Trad. Brit	Applause, clap tell someone, encore req., buy record	--	Withhold applause, tell some- one, leave hall, ignore P., don't show dis- approval	All except dis- agree viewpt., P. not attract.	Enjoy music, high quality, P. talented	55 56 57
1.136	Yes	All except C&W	Trad. Brit. Trad. Fren. Cont. Folk	Applause, encore req.	Trad. Brit	Withhold applause	P. drunk, boring, below expect, in bad taste, P. doesn't care sexism, racism	All except P. known to you, drinking	--
1.137	Var.	All	Trad. Brit. Trad. Cana. Bluegrass	Applause, tell someone, encore req., buy record, tell P.	?	Withhold applause, tell some- one, ignore P.	All except in bad taste, dis- agree viewpt., P. not attract.	All except audience part.	--